THE GRAPHICS MAGAZINE FOR MACINTOSH® USERS

mac today

Graphics • Multimedia • Web Design

January/February 2000

10 REASONS WHY GRAPHICS PROS NEED TO USE MACINTOSH

A LOOK AT APPLE'S HOT NEW 15" FLAT PANEL STUDIO DISPLAY

MORE MONDO COOL GRAPHICS WEB SITES

THE FULL SCOOP ON FIREWIRE AND WHY IT ROCKS!

HOW-TO COLUMNS ON PHOTOSHOP PAGEMILL ADOBE GOLIVE 4.0 DIRECTOR ADOBE AFTER EFFECTS ILLUSTRATOR

QUARKXPRESS HOT TIPS AND SHORTCUTS

our picks for the year's hottest graphics gear

Check out the winners in our Graphics, Multimedia, and Web Design categories

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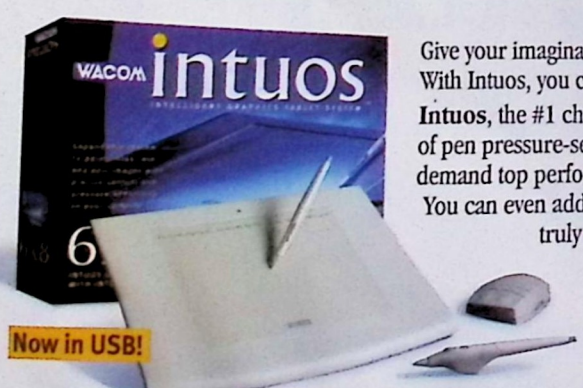

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Tom Eddy Winner

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This year, in an effort to show that we are truly open-minded and balanced, we decided to include a number of award categories for PC hardware products. For example, in the category of "Best Doorstop," the Compaq Prosignia Desktop 330 takes top honors with its bulky design and troublesome operating system. In the category of "Best Boat Anchor," the Gateway Essential 433c Deluxe easily beat finalists from both IBM and Dell, by sinking to new depths. And our Editors' Choice for "Best Paperweight of 1999" goes to Gateway's Astro PC. Its all-in-one design helps keep papers on your desk from blowing away, without having to hassle with a separate monitor. See, we really are open minded.

22 COOL NEW STUFF FROM APPLE

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21 APPLE NEWS

Hey look, just because Apple's innovative iBook winds up being the best selling consumer laptop in the country, doesn't mean we're going to rub all the PC users noses in it. After all, not all PC users have noses.

16 MAC NEWS AND OTHER COOL STUFF

As you know, in our news section we sometimes point out articles that appear in PC World magazine (our favorite PC mag), where PC World's own editors complain about the myriad technical problems, bugs, and the general nightmares associated with using Microsoft Windows. Well, we kept getting letters from angry PC users complaining that we're not being fair. We thought about it and realized they're probably right—we are overdoing the PC World thing. So to be fair, we let both PC Week and PC Computing magazines take over the task of bashing Windows this issue.

47 THE DIGITAL CAMERA

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26 THE ENEMY CAMP by Dr. Richard Hallmark

This issue, Rick looks back at the past two years and the steps that helped Apple rise "Out of the Ashes." Rick keeps referring to Phoenix, Arizona, and I hate to mention it, but Apple is not based in Phoenix, they're in California. Gees, you'd think he'd know that, being a doctor and all.

20 APPLE WATCH

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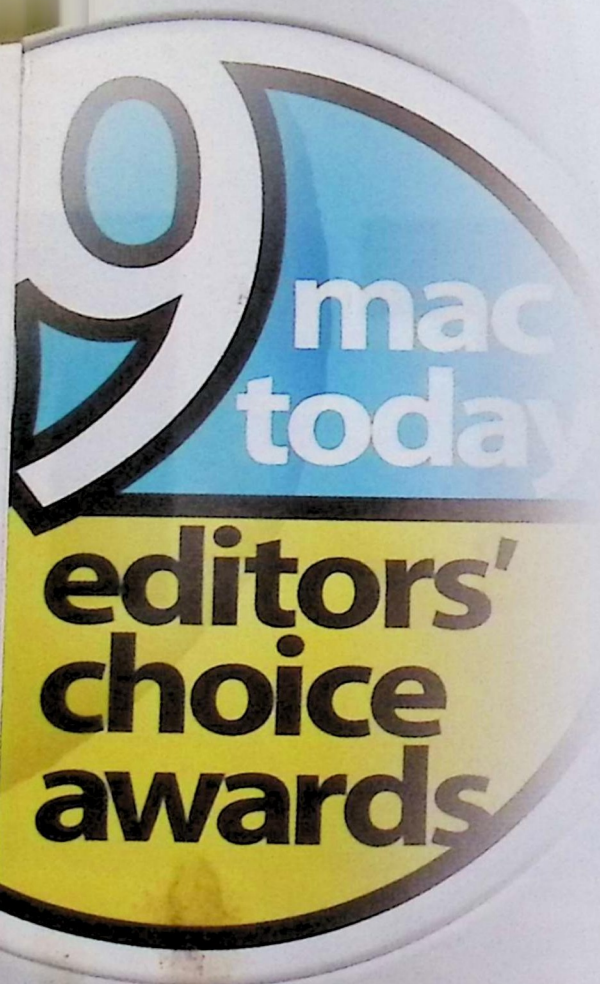
63 DIGITAL VIDEO VIEW

Remember how last year Roddy told you all about FireWire? You don't? OK, then you wouldn't mind if he slightly rehashed it, changing a comma here, a period there, and ran it again? Good, then you're in luck.



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50 DESIGNING WEB GRAPHICS
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52 WEBMASTER TIPS AND TRICKS
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42 QUARKXPRESS HOT TIPS, PART IV
My friends, the final installment of our QuarkXPress tips column is upon us. A moment of silence, please.

70 MACINTOSH AND MUSIC
This one's titled "Organizational Chaos." This is either about how to keep track of sound files, track sheets, customers, etc., or it's about how to use the Windows 98 program manager. I can't remember which.

37 ADOBE ILLUSTRATOR TECHNIQUES
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40 PHOTOSHOP TECHNIQUES
Here's a step-by-step on how to seamlessly blend images together. Granted, some images work better than others. For example, a photo of an angry, frustrated person and a box shot of Windows 98 seem to blend perfectly together.

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Each issue we profile a cool Macintosh user. This issue we're proud to profile Lynette Kent. She hates California—it's so cold and it's damp. That's why the Lady uses Mac. (The ghost of Sinatra was here).

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Warning: this page contains graphic material.

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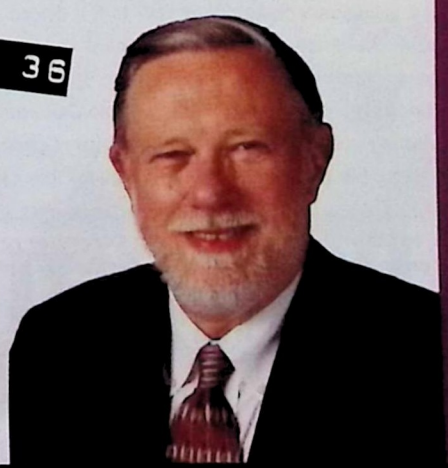

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57 HP DESKJET 970CSE
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58 IMATION SUPERDISK
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59 OLYMPUS C-2500L
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60 MOVIEWORKS
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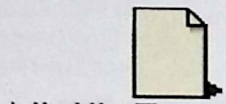
61 MACLINKPLUS II
Do you need to share Mac files with hapless PC users, who can barely get their own machine to start, much less trying to mount a Mac disk? This is the cure for their incompetence.



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Hey, you're going to buy a drive for that iMac. Make sure it's one that can handle all of your big ideas. And, equally important, your smaller ones.

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Look, we even stole Apple's design with our iMac/G4 inspired cover. Designed by Felix Nelson.

SPECIAL THANKS TO
Lori Casey, Don Martin, Dianne Coman, and Bill McDermott

HOW WE DO IT
Mac Today is created by people who are so intensely jealous of the quality and features of Windows 98 that we poke fun at it to mask our anger and divert attention from the Mac OS's weaknesses. There, I said it.

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EDITOR'S NOTE

During the holidays our mailbox (like everybody's) was inundated with every conceivable mail-order catalog in print. And one night while I was looking through an electronics catalog, I noticed a television shaped almost exactly like an iMac. It didn't really surprise me, but a few pages later they had desk clocks shaped like iMacs—available in five translucent colors.

The very next day I went to Office Depot, where I saw cordless phones in five familiar translucent colors. Sitting just a few feet away was an eMachines' all-in-one computer called the eOne in translucent bondi blue. It looks so close to an iMac that Apple filed a copyright infringement lawsuit. Not only is the color the same, with virtually the same design, but even the name "eOne" is a nod to "iMac." It's almost as if they hoped somebody would confuse the two and accidentally buy the eOne by mistake (and believe me, it would be a mistake).

But is the eMachines' eOne a runaway success like the iMac? Hardly. Is their company president popping up on the cover of every major business magazine in the country touting his brilliance? Nope. In fact, the only place I've even read one written word about the eOne is the articles about Apple's lawsuit against eMachines. The question is: If it looks just like an iMac, why isn't it selling millions upon millions of units? Shouldn't a PC that looks just like an iMac (and is actually cheaper) easily outsell the iMac? What went wrong? The problem is that the PC manufacturers, even after watching Apple's incredible success, still don't get it.

Apple created a computer that should have revolutionized the entire industry, but thanks to the incredibly limited vision and total lack of original thought of the PC manufacturers, it really only revolutionized Apple (which is fine by me). The rest of the industry didn't take Apple's idea and run with it—they just decided to copy it. You'd think they would've looked at the big picture and said to themselves, "Of course! Color and innovate design is what the world wants," and they'd proceed to come up with some slick designs in a variety of new colors. But instead, it's like they thought to themselves, "Ah ha! What the world really wants is a translucent computer in just those five iMac colors. Yeah, that's the secret! We'll just slap some translucent plastic on our computers (and other electronics products), using those five colors, and they'll all be huge sellers." Amazingly, it seems like that's exactly what they did. I had to laugh the other day when I was at Circuit City and saw an HP Pavilion PC, and the front was translucent plastic. I just shook my head. They just don't get it. They haven't caught on to the fact that there's more to the iMac's success than just translucent colored plastic.

Scott Kelby and Jim Workman

The success of the iMac was a magic combination, starting with the idea of designing a new computer from the ground up that wasn't another square beige box. The iMac was designed to look, well. . .cool. It was the idea of eliminating the jungle of cables and connectors in the back of the unit and taking away the complexity that's associated with setting up and running a PC. Another key part of its success was Apple's brilliant advertising campaign and marketing the iMac as the world's first Internet computer. It was also the award-winning packaging, the simplicity of its all-in-one design, and most importantly (like everything in life) the timing.

If it were just the plastic and just the color, then eMachines' eOne would easily outsell the iMac, because its potential market (the PC market) is ten times as large; but of course, the eOne doesn't come close.

Let's face it, these PC manufacturers can't look at Apple's idea, create a cheap clunky copy of it, put a bunch of marketing dollars behind it, and expect to fool most people into thinking it's just as good as the original. Only Microsoft can do that.

SCOTT KELBY
Editor-in-Chief

JIM WORKMAN
Publisher

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Fax us at 727-733-1370

We reserve the right to edit letters for length, clarity, and to poke fun at you if you're a PC weenie.

i'm no weenie!

First off—call me a PC weenie, and I'll fry you. I have in my life owned an Apple Mac Plus, SE, IIcx, IIIc, IIfx, PowerBook 540, PowerBook G3/250, and soon a Power Mac G3/450. In two former jobs, and as a grad student, I kept three organizations from dumping Mac support.

Now, with that said, thanks for creating a better Mac mag. Without *MacUser* around anymore, I was forced to read the British version of *Macworld* to get good reviews. *Addict* is just silly. But you could be much better if you'd get off this holier-than-thou attitude.

Sure, it's good to have a sense of humor, but you'd better learn to take it as well as you dish it out. That is the one lesson Jobs taught Apple when he came back. Apple needed to quit with the attitude and start showing the goods. May I suggest the same.

MARSTON GOULD
marston_gould@yahoo.com

Dear PC Weenie:
No you may not. ;-) Just kidding—don't fry us.

an apology from a pc user

I sincerely want to apologize for my (rather nasty) letter to *Mac Today* some months ago. It was not my intention to hurt the feelings of any Mac user. Since I now realize, after many letters from your readers, that I did unjustly attack and anger them, I want to tell you that I'm very sorry.

Of all the operating systems I have encountered so far, the human psyche is by far the worst: It allowed the anger which prompted me to write my silly first letter. Everybody is sometimes furious about something; unfortunately, I happened to have easy Internet access at that moment.

At least let me clarify one point which is important to me: I am not a Windows (or Microsoft) advocate at all, AND I don't hate the Mac. If I have to choose between MS Windows and the Mac, I happily would go for the Mac.

The Mac has a very sophisticated operating system and I do not want a world without the Mac! Whether or not it was necessary to create a Mac-specific file system (incompatible to the IBM PC), I can't tell. It is too bad that so far nobody has written a disk tool for UNIX Workstations to also access Mac disks.

MICHAEL R STOLZ
stolz@acsu.buffalo.edu

tells us to "get a life!"

I've just seen your magazine today for the first time. At first I thought, "great, another resource to help us out!" But when I read further, I was disappointed by your lack of objectivity about PCs and Macs.

I am typing this email on a Mac. However, I do free-lance graphics from home on my Pentium II and Win 95. So I feel I can be much more objective about the merits of both systems than *Mac Today* can ever hope to be.

Why can't you get off your hobby horse and acknowledge that both platforms in this day and age are very similar and have equal merit? All the major tools we use are available for both platforms, and both have their advantages and drawbacks. I spend more time rebooting Macs than the Windows platforms, and batch processing 2,000 photos in Photoshop goes about 40% faster on a Pentium II than a G3.

As far as your reply to "PC weenies" that you're only joking, in my experience, there is no one more cranky and defensive than a Mac devotee whose computer of choice has been put down.

The Mac is strong enough to stand on its own merits, so why don't you dedicate ALL of your editorial work to that, without mocking users of other platforms? Then, maybe I will find your magazine has more credibility!

WESLEY MAHAN
Portland, Oregon
wesmahan@aol.com

Dear Wesley:
We sit up at night wondering, "What can we do to make our magazine have more credibility with smug, humorless PC users."

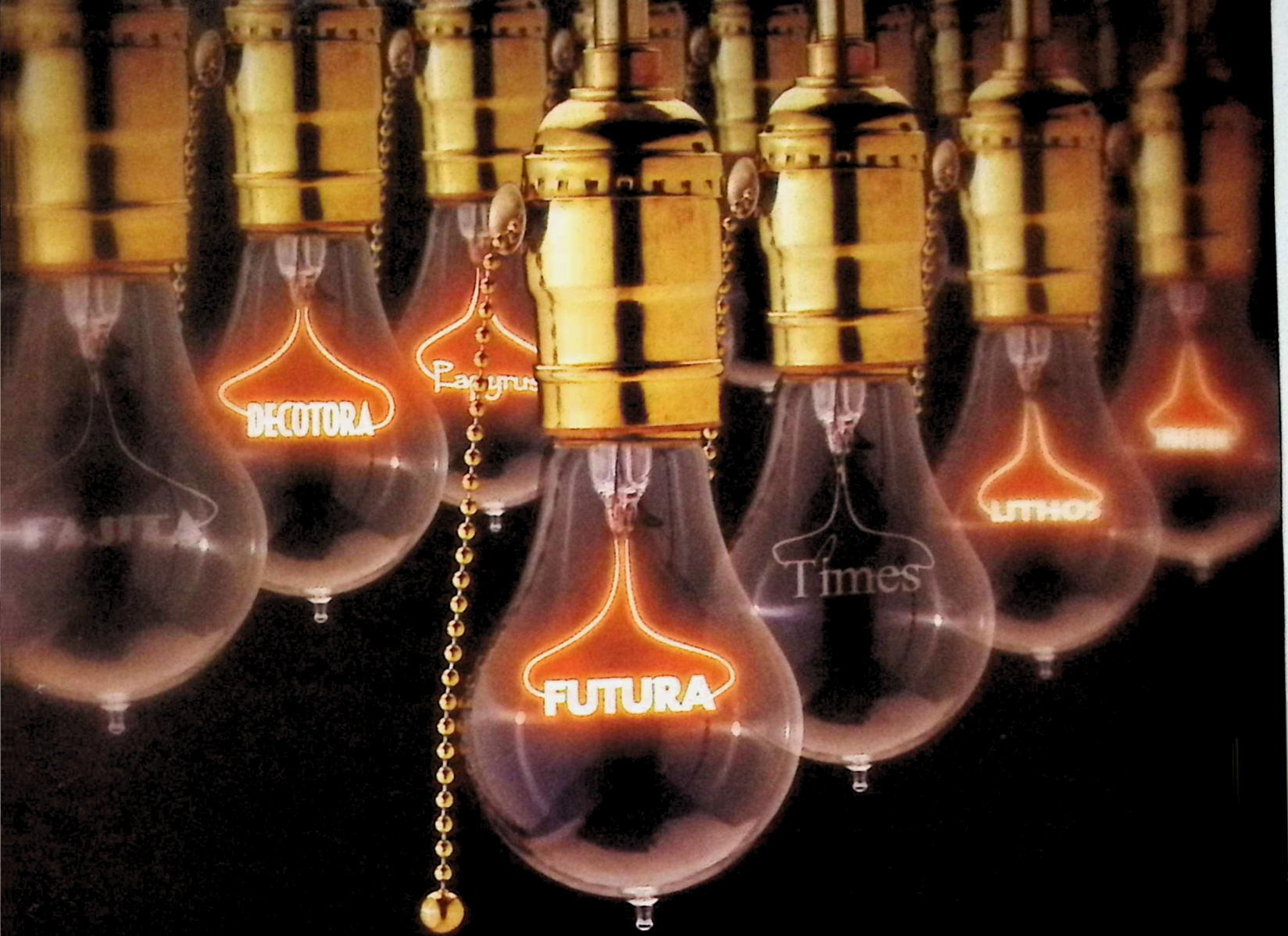
gourmet reading!

When I see my copy of *Mac Today* waiting for me in the family mail pile, I can't wait to open it! Even though my wife can't stand it when I read at the dinner table, *Mac Today* is a gourmet treat that is irresistible! Honey, would you pass the wine, please? Mmm...anyway, I wanted to thank you guys for the excellent gourmet "mental" food. Keep up the great work! Cheers!

PERRY ANDERSON
perrster@bigplanet.com

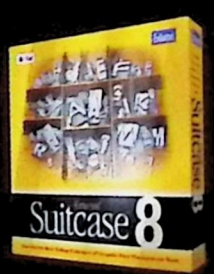
what is with you guys?

I just finished reading your letter section (*Mac Today* Nov/Dec '99) where a PC user, who just purchased a used Mac, had some constructive criticism for your magazine, and you guys just ripped her to shreds. Come on people; get a grip. I have seen plenty of Mac-bashing sites, and they all say the same thing, YOU GUYS ARE NUTS. You are the



Simple brilliance

Some ideas are timeless. Take the light bulb. It's easy to install, and even easier to use. Extensis Suitcase takes a cue from the humble bulb when it comes to font management. It couldn't be easier to install and use. You turn fonts on, and you turn fonts off. You can easily organize fonts, see what they look like, and help your system run faster and crash-free. Your Macintosh has a bright new future with Suitcase.



Suitcase 8.2 includes a free copy of Suitcase Server with three connections. Now small workgroups can automatically coordinate their fonts.

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SUMTNA021299

ones with no sense of humor, and YOU don't get it. It is my opinion that this lady bought that "sorry excuse for an operating system" because she was fooled by Mac fanatics. The Mac OS sucks—no multitasking, no protective memory, and how in the hell are you suppose to get floppies out of those damn drives. Macs have an operating system that Steve let Bill steal from him. And to this day, you guys are still pissed that the Mac OS still doesn't come close to what a operating system should be.

KEVIN T. FIELDS
ktfields@always-online.com

Dear Kevin:
(1) First off, we don't like criticism. Especially if it's: (a) constructive, (b) true, or (c) both. (2) We love fooling people into buying a Mac. After all, we're fanatics. (3) We agree, we are the ones with no sense of humor. (4) You're right, the Mac is a sorry operating system. (5) We've never been able to eject a floppy—that's why Apple removed them from the iMacs. (6) You're right again, we're pissed that the Mac OS is so bad when Windows is so good. (7) We're seriously considering switching to PCs after reading your letter. (8) You must be delighted to see that your letter ultimately achieved everything you hoped to get by writing it.

ruined my vacation

Hey guys, just wanted to drop you this short note to say thanks a lot for destroying my first vacation in three years! I recently went to see a friend of mine back East, and one night he gave me your mag for some night reading. To make a long story short, I spent the next several days reading his collection of *Mac Today* back issues. I read every issue cover to cover more then once. I couldn't believe that this great Mac publication existed without my knowledge. Needless to say, I didn't see much of my vacation. So thanks for the great mag and down with the PCs!!

KARL
kdoggers@sonic.net

digs the look

I just received my first issue of *Mac Today* and am thoroughly thrilled with the piece.

I am a senior, majoring in graphic design at The Center for Creative Studies in Detroit, Michigan, and it is refreshing to see a Mac magazine which really looks like it was designed with a Mac. Carry on—you folks rock!

KEVIN HUSTED
c6media@mail.flashcom.net.
criticalpath.net

what a reaction

I was enjoying the latest *Mac Today* yesterday and saw the letter from the individual who was pissed off because Apple had the unmitigated gall, the audacity, to lower the price of G3s just before coming out with the G4. This reader must come from a nice planet, but it sure ain't Earth. Apple did this before the G3s came out (I saw 6500s for $999 a few weeks before that auspicious event) just like every company in the world does, too.

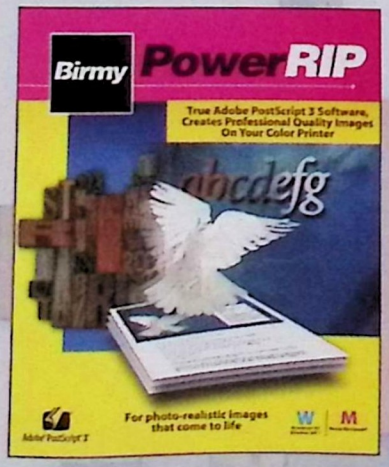
I, for one, bought a G3 just AFTER I found out about the G4s, since I knew the price would drop, not to mention the special RAM deal from Apple.

Keep up the great work at *Mac Today*, and keep skewering the PC weenies.

PAUL NOWAK
Denver, CO
Usernowak@aol.com

anti-mac homepage

I recently visited the Anti-Mac Homepage (http://people.ce.mediaone .net/weasel1/anti-imac/anti-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For photo-realistic images that come to life

PowerRIP
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PowerRIP Digital Color Proofing System

PowerRIP, PressProof, and your Epson printer provide contract quality color reproduction.

- Comparable to 3M Matchprint and Cromalin proofs
- Adobe PostScript 3 – the professional world printing standard
- Supports 20 Epson Stylus printers from the Pro 5000 to the original Stylus Color
- Macintosh USB support for most Epson Stylus printers
- Versions for Power Macintosh and Windows NT/95/98
- Calibrated for Epson's inks and paper stocks as well as Birmy's PressProof stock, at all available resolutions
- Enhanced Image Technology
- Faster than Level 2 PostScript
- SWOP color simulation for more accurate offset press proof color matching
- User definable color calibration
- Includes 136 PostScript fonts
- Print PDFs (Acrobat Portable Document Files) directly by dropping into PowerRIP's folder
- Network ready, Server/Client and cross-platform configurable
- Chooser level printer selection on Mac platform

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www.birmy.com E-mail: sales@birmy.com

Adobe® PostScript® 3™

imac.html) mentioned in your November/December 1999 issue. The information provided on his Web site is nothing more than a waste of space.

His poor use of grammar, typographical errors, and dead-end, "under construction" links are further testimonials that he lacks creativity, intelligence, and common sense.

While I am primarily a Mac user, I also feel that PCs have their place in the world. That place isn't in the graphic-design and prepress industry, but non-creative people can use them for word processing and playing solitaire.

In closing, I would like to say that your magazine is among the best. Don't lose your sense of humor. If that ever happens, I'll know you've crossed over to the PC side. :-)

KENN KISER
nwm@ee.net

scott's g4 saga

Scott Kelby's editorial titled "If I didn't love Apple, about now I'd kill them" has got to be the most namby-pamby, whiny, lame-assed excuse for a rant that I have ever laid eyes on.

Why on earth would you want to hook up some crappy beige monitor to a shiny new Gray and Platinum G4? Hello? Is anybody in there? Yes, it's a bummer to have to buy a separate adapter and to wait 12 hours to use your new computer. Just deal with it.

You wasted ink bitching that the G4 didn't come with EXACTLY the accessories that YOU wanted. Besides, I wouldn't need that 75¢ monitor adapter—the Sony I have now would fit just fine, but I would still order a pretty new monitor to match the G4. I'll have to agree with you about the keyboard and mouse, though. I would also leave them in the box.

OMAC Advertising
omac@earthlink.net

Dear OMAC Advertising:
So what you're saying is, Apple shouldn't throw in the 75¢ adapter. I should just shut up and buy a new 21" monitor for another $1,500. Hey, with that attitude you could probably get a job at Quark as Director of Customer Service.

I thought that your article about the G4 and the qualms you had with Apple was very clever. I hope that you don't stay "pissappointed" for too long!

RICK THAYER
trthayer@earthlink.net

reading the wrong signals

In the article "Reading the Wrong Signals" (Sept/Oct '99), Scott Kelby carefully explains that Mac users aren't arrogant, they are simply frustrated that the morons that make up the rest of the world don't understand that the Mac is inherently superior. Whew! With such self-effacing arguments, we could never accuse Mac users of arrogance!

Despite the fact that I hate Microsoft as much as anybody, I wouldn't touch the Mac with a ten-foot pole. The presence of a broad range of PC clones means that I can configure a box which fills any niche I want. So if I go with a PC/Linux combo, I can scale from supercomputer grade Beowulf clusters down to real-time embedded PC-104 systems, and in my work, I do. Or, I can go with the Mac, and I can range between a G4, iMac, a PowerBook or an iBook at heavily inflated prices, if I can get them at all.

STEPHEN A. KUPIEC
sakupiec@gte.net

Dear Stephen:
I went to CompUSA and asked the salesperson to direct me to the "Beowulf clusters," and he gave me the same response I had after reading your letter: "Huh?" mt

Conquer Disk Damage

Introducing DiskWarrior™, a revolutionary new way to restore damaged disks!

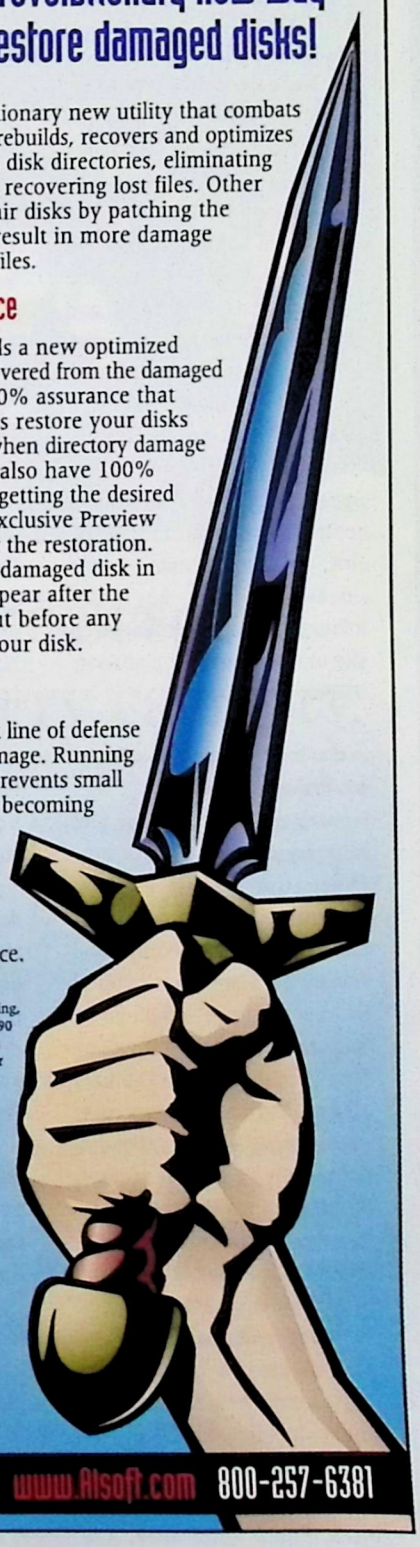
DiskWarrior is a revolutionary new utility that combats disk damage. It quickly rebuilds, recovers and optimizes your HFS and HFS Plus disk directories, eliminating all directory errors and recovering lost files. Other utilities attempt to repair disks by patching the damage. Patching can result in more damage and permanent loss of files.

100% Recovery Assurance

Only DiskWarrior builds a new optimized directory using data recovered from the damaged directory. You have 100% assurance that DiskWarrior will always restore your disks and recover your files when directory damage is your enemy.* You'll also have 100% confidence that you're getting the desired results. DiskWarrior's exclusive Preview ability lets you preview the restoration. You can examine your damaged disk in the Finder as it will appear after the directory is restored but before any changes are made to your disk.

Routine Maintenance

DiskWarrior is your first line of defense against unseen disk damage. Running DiskWarrior regularly prevents small unseen problems from becoming large ones by keeping your directories error free. You'll also keep your directories optimized to speed up overall disk performance.



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GRAPHICS CALENDAR

COMPILED BY JIM WORKMAN, KEEPER OF THE SACRED CALENDAR

pma 2000

Jan. 31 – Feb. 2, 2000
Las Vegas Convention Center
Las Vega, NV

The Photo Marketing Association International (PMAI) brings their annul meeting to Las Vegas this year. There will be 45 different sessions covering training and industry trends. Their printer and camera shootout features products and solutions for the digital imaging market. There will also be a session on what to charge for your digital output. Speakers include John Dvorak, contributing editor to PC Magazine, and Sergio Zyman, former Coca-Cola chief. For more information visit the events Web site at www.pmai.org/pma2000/DIMA2000.htm.

adobe photoshop seminar tour

January 22, February 12, and February 26

The nation's most popular Photoshop seminar makes its first stop of 2000 in Portland on January 22. The second stop of the tour will be in San Diego on February 12, and then it will be onto Sacramento for a February 26 date. The new seminars cover up to *Photo-shop 5.5,* the latest version. The seminars, produced by KW Computer Training and sponsored by the National Association of Photoshop Professionals, are designed to teach you real-world tips and tricks the pros use to get the most from the time they spend in Photoshop. Sessions include Mastering Layers, Scanning/Halftones, Down and Dirty Tricks, Photo Retouching, and Designing Web Graphics.

Tuition for the full-day event, including all seminar materials plus a bonus goodies CD-ROM, is just $99. Each attendee will also receive a free copy of *Photoshop User,* an in-depth how-to magazine. To reserve your seat today, call 800-201-7323 or 727-733-6225.

For more info visit www.photoshopseminars.com.

photoshopworld 2000

March 30 – April 1, 2000
Orange County Conv. Center
Orlando, FL

Adobe Photoshop users from around the world meet to learn the latest techniques, share ideas, and network with other Adobe Photoshop users as the National Association of Photoshop Professionals (NAPP) holds its second annual convention in Orlando, FL.

The event features full-day training sessions, in multiple tracks, and breakout sessions on topics like Wide format output, correcting images from digital cameras, creating Web animations, spot color in Photoshop, and many more.

This year's keynote presentation to kick off the event will be given by Adobe President, co-founder, and Chairman of the Board Chuck Geschke.

There are also Photoshop technology exhibits from the leading vendors in the industry like Wacom, Alien Skin, Apple Computer, Adobe Systems, Agfa, and Media Labs, among others. There will also be a special party at the Hard Rock cafe. For more info visit www.photoshopworld.com or call 800-738-8513.

seybold boston

February 7 – 11
Hynes Convention Center
Boston, MA

Seybold Seminars Boston/Publishing 2000 is publishing's premier technology source with conferences covering Publishing Strategies, Web Publishing, Best Practices for Publishing Workflow, plus half- or full-day tutorials and special interest days.

Conference programs cover the latest technologies, processes, products, and trends in every aspect of digitally managing and publishing information.

For more info about Seybold Seminars, visit the Web site at www. seyboldseminars.com.

graphics of the americas

February 4 – 6, 2000
Miami Beach Convention Center • Miami, FL

From February 4 thru 6, 2000, the 25th annual Graphics of the Americas will take place at the Miami Beach Convention Center. The show is one of the country's largest graphic arts shows. More than 375,000 square feet will be filled with regional and international exhibitors.

Top industry experts will present 50 sessions in the Seminars in the Sun program. There are also 14 seminars presented in Spanish.

For more details check the PAF Website at www.pafgraf.org. mt

Mac Graphics Calendar at a Glance:

MACWORLD Expo
January 4 – 8, 2000
Moscone Convention Center
San Francisco, CA
www.macworldexpo.com

Adobe Photoshop Seminar Tour 2000
January 22, 2000
Oregon Convention Center
Portland, OR
800-201-7323
www.photoshopseminars.com

IMI Digital Electronic Printing Presses Conference
January 26 – 28, 2000
Renaissance Hotel
Orlando, FL
http://imi.maine.com

PMA 2000
January 31 – February 2, 2000
Las Vegas Conv. Center
Las Vegas, NV
www.pmai.org/pma2000/DIMA2000.htm

Graphics of the Americas
February 4 – 6, 2000
Miami Beach Convention Center
Miami, FL
www.pafgraf.org

Seybold Boston
February 8 – 10, 2000
Hynes Convention Center
Boston, MA
www.seyboldseminars.com

Adobe Photoshop Seminar Tour 2000
February 12, 2000
San Diego Conv. Center
San Diego, CA
800-201-7323
www.photoshopseminars.com

Adobe Photoshop Seminar Tour 2000
February 26, 2000
Sacramento Convention Center
Sacramento, CA
800-201-7323
www.photoshopseminars.com

PhotoshopWorld 2000
March 30 – April 1, 2000
Orange County Conv. Center
Orlando, FL
800-738-8513
www.photoshopworld.com

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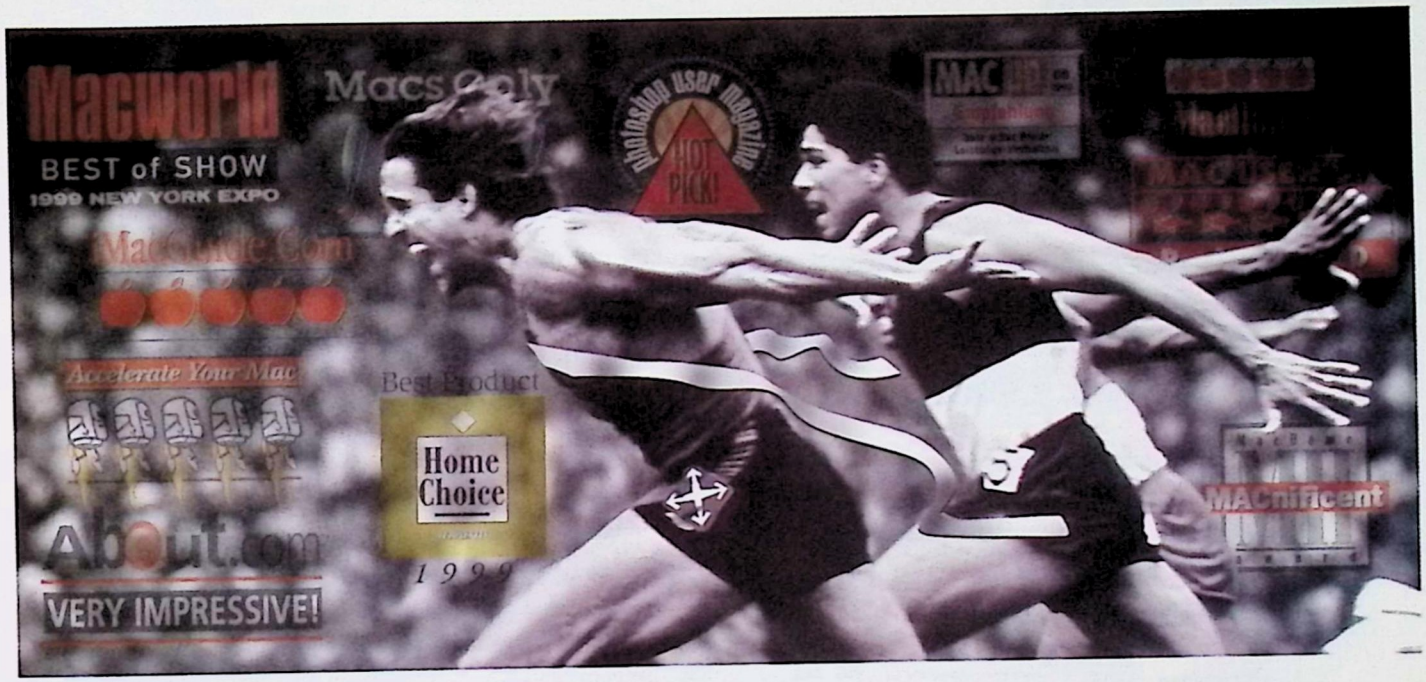

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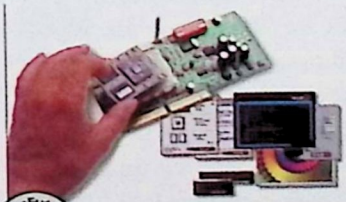
XLR8, tools to perform and create… on your Mac.



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MACINTOSH NEWS

plus gossip, scoops, and other cool stuff!

BY SCOTT KELBY

MacLaunch Web portal debuts with lots of cool Macintosh info

There's a pretty slick, new Mac portal site out there that's getting a lot of attention. It's called "MacLaunch" (www. maclaunch.com), and it bills itself as "The Mac-centric Internet Portal." The site has lots of interesting Macintosh-related areas, including Macintosh news headlines, online contests, and a Macintosh community section with free email, Macintosh discussion forums, online chats, etc. It also has a number of "Channels," including Hardware, Reviews, Opinions, and Apple (among others).

The site features Macintosh shareware downloads, information (and downloads) on all the latest software updates, and a Macintosh search engine. It also features online shopping for Macintosh hardware/software products and Mac books, as well as its own online auctions. Plus, you can customize MacLaunch to your own liking, using their "My MacLaunch" area. For some of the advanced features you have to register, but registration is free.

Check it out at www.maclaunch.com.

PC Week gives a glimpse into the Windows 2000 nightmare

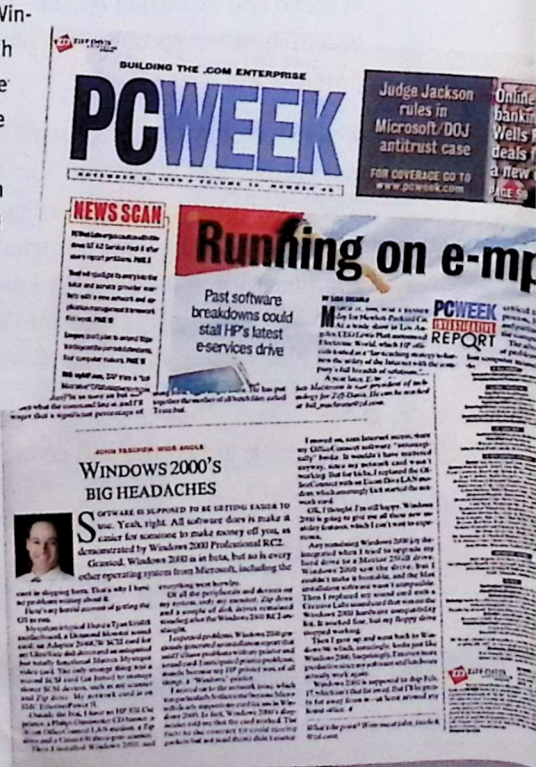
There's nothing we love better than hearing Windows experts admit how problem-plagued Windows really is, and an editorial in the November 8 issue of *PC WEEK* is a classic. The article, titled "Windows 2000's Big Headaches" by John Taschek, chronicles the nightmare the author experienced trying to get his beta version of the soon-to-be-released Windows 2000 (Feb. 17, 2000) operating system to work on his PC. Actually, *his* words were "h horrid account of getting the OS to run." He said he had no problem evaluating a be version. He wrote, "Granted, Windows 2000 is in beta, but so is every other operating syste from Microsoft, including the ones in shipping form." Ouch, baby, that stings!

He described the components of his system (which he referred to as a typical system and wrote, "Then I installed Windows 2000, and everything went haywire. Of all the peripl erals and devices on my system, only my monitor, Zip drive and a couple of disk drive remained standing after the Windows 2000 RC2 onslaught."

He chronicled all his problems, including how he wound up replacing hardware (like hi sound card, which was not on the "Windows 2000 hardware compatibility list"). After h replaced his sound card, he said it ". . .worked fine, but my floppy drive stopped working."

At the end of his article, he admits that he finally gave up and went back to Windows 98, which he said looks "just like Windows 2000." Taschek notes that after reinstalling Windows 98, he is more productive because his "software and hardware actually work again."

If this is the experience an expert from *PC WEEK* had with Windows 2000, imagine the nightmares it's going to cause the general public when they upgrade. Still, they'll line up to buy it around February 17. Their nonstop cussing should begin shortly thereafter.


BUILDING THE .COM ENTERPRISE
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Judge Jackson rules in Microsoft/DOJ antitrust case
NEWS SCAN
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Past software breakdowns could stall HP's latest e-services drive
WINDOWS 2000'S BIG HEADACHES

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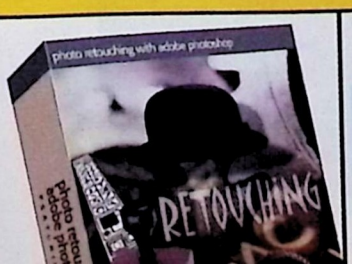
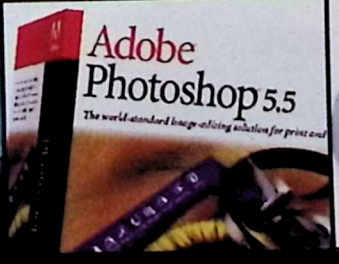




Newsweek's *eLife* gives the Mac some love!

Every year some of the big magazines publish a special technology issue (usually around the holidays) with a focus on what to buy for a gift, for your home, etc. Unfortunately, most of these guides have completely ignored Apple products. When they did include an Apple product, they would always get in a jab about Apple's "small marketshare" or the old "lack of software" to make sure no one actually considered buying one. But my, how things have changed.

In the Winter 1999 issue of Newsweek's *eLife*, not only is Apple included—Apple is in the spotlight. *eLife's* "Dream Machines" section opens with Apple's iBook, and a couple of pages later, it includes a full page on the Power Mac G4. What a change from years past. Neatest thing: Apple products had more space than any other computers in the entire segment. Our hats off to the editors of *eLife* for putting the most innovative products where they belong—out in front.

PC Computing screams about Windows problems

One of our readers ran across an article from the October 1998 issue of *PC Computing* and felt that the writer of the piece supported one of the main themes we discuss in *Mac Today*. When I read the pull quote "What kind of amateur hour design and testing process lets 3,000 bugs slip through?" I didn't have to read one more word to know exactly what the author was talking about—Microsoft Windows.

Scandal

Paul Somerson

What kind of **amateur hour** design and testing process lets **3,000 bugs** slip through?

The article, written by Paul Somerson, takes you through an entire day he spent on the phone with tech support, trying to repair his copy of Windows 98. He goes on to say that he has lots of friends that work for Microsoft and ". . .they're among the very sharpest, smartest, hardest working, most dedicated folks he's ever met. They should be ashamed for publishing a release this sloppy, for putting millions of users through such endless torture." He goes on to point out, "If this were the first release of Windows maybe I could understand it. But it's the fifth. They've had plenty of time to get it right." He goes on to say that "Windows is an utter kludge, the ultimate tar baby, sucking you in, making things harder and harder, until you are hopelessly snagged and stuck, exhausted from fighting with it."

This is EXACTLY the point we've been trying to make for years. PC users should switch to Macintosh because it works. And because they won't become "hopelessly snagged and stuck, exhausted from fighting with it," they'll be vastly more productive. They'll spend more time creating and much less time troubleshooting. This is the main, unrefutable thing that makes the Macintosh operating system better. Simply put—It works.

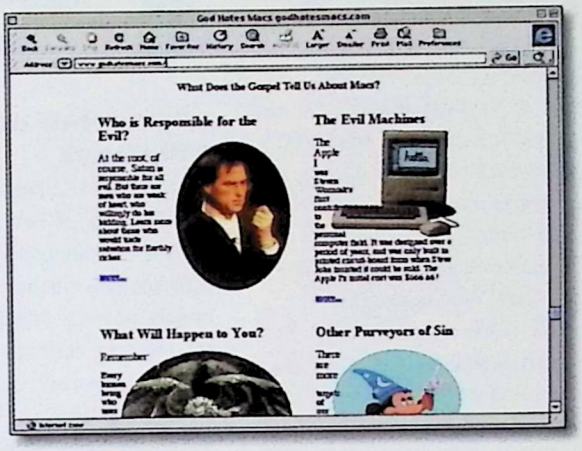
That's why you don't read this kind of complaining and unabashed criticism of Apple's OS in a Macintosh magazine—that world of unlimited bugs, days on tech support, and nightmare after nightmare really isn't a part of the Macintosh experience. I'm not saying Macs never crash. I'm not saying no one calls Apple tech support. I'm saying that these types of problems on the Mac are so infrequent, that it's not worth writing about. No Apple user is calling Apple on the carpet for making a buggy operating system, because it simply doesn't. Does OS 9 have some bugs. Yup. Does it have 3,000? Nope. 300? Nope. 30? Maybe. But Apple will come out with OS 9.0.1 (free) to fix about 29 of them in short order.

This is what it comes down to. When major PC magazines like *PC Computing*, *PC Magazine*, and *PC WEEK* have written articles about the countless problems of dealing with Windows, there must be something to it. Why do people like Mr. Somerson write articles like this? They want Windows to be better; they want a stable OS. But because they're PC users they just don't realize that millions of people already have that. They're called Macintosh users. I guess we just don't know how lucky we have it.

MACINTOSH NEWS

God Hates Macs Web site

http://godhatesmacs.com

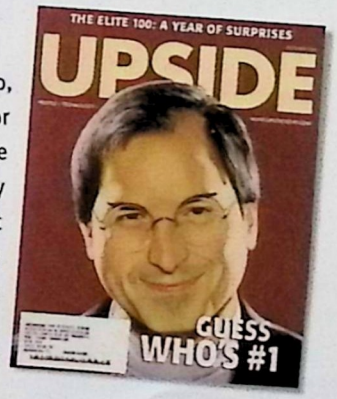

God Hates Macs godhatesmacs.com
What Does the Gospel Tell Us About Macs?
Who is Responsible for the Evil?
The Evil Machines
What Will Happen to You?
Other Purveyors of Sin

Most anti-Macintosh Web sites try using outdated, inaccurate, and just plain silly arguments to show that PCs are somehow better than Macs. But this Web site (the home page of the "Winston Cella Ministries") tries to paint the case that God himself actually hates Macintosh computers, and since Steve Jobs and Steve Wozniak created the first personal computer, they personally ushered in a "new age of evil, one that will no doubt end in the destruction of all mankind!" They claim that Steve Jobs is (get this) "Satan's servant here on Earth," and they write that "Every human being who uses a Mac computer is a depraved sinner who deserves to go to hell."

This brings up some interesting observations and questions: (1) These people feel personal computing is evil, yet they have no problem using it to put up their own Web site. (2) Are they in fact a group of ex-Apple employees Steve once fired? (3) The church I go to is an "all-Mac" church, and my pastor (Dave Gales) is a Mac fanatic. He's not going to the hot place. He's going on a slingshot straight to heaven and he's taking his PowerBook with him. (4) The paranoid people running this Web site don't mind breaking a commandment by stealing copyrighted images from Apple or Disney; that's the kind of stuff that will have you shoveling coal for eternity in a place where all they have are Packard Bell laptops.

This Web site would be funny if you thought it was put up for laughs; but instead, it's just sad. Stop by the site for yourself and see how far off their Prozac they've strayed.

Steve Jobs tops *Upsides* magazine's Elite 100



Steve's the man. You know it, I know it. But I love it when someone outside the world of Macintosh says it, too, and this one's a little sweeter than usual. The December 1999 issue of *Upside* magazine included their picks for "The Elite 100" (the most influential people in the digital world). Their pick for most influential person? Steve Jobs. Guy not as influential? Bill Gates, who took the #2 spot, after Jobs. They wrote, "Jobs' marketing savvy has made Apple's colorful computers as fashionable as the Gap's cargo khakis—and made Intel nervous about its bland boxes." OK, so *Upside* doesn't realize that Intel doesn't make computer boxes, they just make chips—no harm done. I guess they fell for those Intel ads that imply that Intel chips make the Internet experience somehow more rich and interactive. I'd love to see an Intel ad explain how, but hey, back to Steve. I wonder if the real reason *Upside* choose Steve as #1 and Bill as #2 is because Steve pioneers it first, then Bill comes right behind and copies. . .nah, that can't be it.

Gossip and Scoops

Business Week proclaims iMac one of "The Designs of the Decade."

The November 29 issue of *Business Week* featured "The Designs of the Decade: Best in Business 1990 – 1999 Awards," and Apple's iMac received an award in the Gold Category (the highest ranking). Other winners included Herman Miller (for the Aeron Chair), BMW (for their 3 Series), and Hush Puppies Co. (for Hush Puppies Branding).

Mac Today beats _Macworld_ and _MacHome_ in "The Great Mac Mag Shootout"

One of our readers brought this one to our attention. Unbeknownst to us, the Mac Web site MacMilitia.com ran what it called "The Great Mac Mag Shootout," where they discussed and ranked the Macintosh magazines. We're delighted to announce that *Mac Today* handily beat out *Macworld* magazine (of which they said, ". . .sometime's it's hard to tell if they are even Mac users," and *MacHome*, which they called ". . .too preschooly"). *MacAddict* won top honors and our congrats go out to them. Well, kinda.

PCs with Macintosh screens

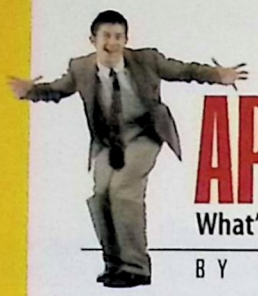
About once a week we get a letter from a *Mac Today* reader who spotted a Macintosh screen in a PC ad. I've seen them myself for NECs, IBMs, and even Compaqs. You look on the monitor, and there, plain as day, is a Macintosh screen (usually a capture of a Web browser or the Mac version of Photoshop). Our readers always want to know what's up? Are they running the Mac OS on those PCs? Nope. PC companies hire ad agencies to do their ads, and the ad agencies almost all use Macs. When they need to put a capture in the screen on one of those PC monitors, they invariably use their own Mac screen, thinking no one will notice. But Mac users do, and it makes us grin from ear to ear. mt

More QuickTime, anyone?

Phil Schiller (Apple's Vice President of Keynote Demonstrations) showed off a forthcoming revision of Apple's software-based movie playing technology. QuickTime 4.1 incorporates seamless ad insertion, AppleScript support, and support for synchronized multimedia integrated language (SMIL), which is "the emerging standard for interactive media creation."

What does it mean to the average user? Not much immediately—the people who are really excited by the announcements are the developers who will be able to create much richer content, using Apple's industry standard tools. In the coming months, as more and more QuickTime developers begin using the software's new abilities, we'll see QuickTime movies and streams that are much more interactive than any currently floating around. For example, you'll be able to click on an image or part of an image—say, a product in a music video—and be taken to the online store of the company that makes it. Or the home page of the musicians. Or the home page of the animation studio that produced the video's special effects. These same abilities will have momentous implications for increasing the interactivity of movies in games.

In addition to being practical and innovative in and of themselves, QuickTime's new abilities extend its lead over Windows Media and RealVideo in the streaming content space. Neither of those technologies has the flexibility, power, or universal acceptance that QuickTime has, and it will likely be a long time before Microsoft or Real can catch up. mt



APPLEWATCH

What's happening on the Apple scene

BY GEOFFREY HARRIMAN

Who's your daddy NOW, Billy boy?

On November 5, Judge Thomas Jackson released his "Findings of Fact" in the Microsoft antitrust trial. In it, he announced his decision that not only is Microsoft a monopoly but it has abused its monopoly powers. The Department of Justice and Microsoft are currently trying to negotiate an out-of-court settlement, but whether or not the case is settled, the "Finding of Fact" is a huge victory for the government, as the judge agreed with nearly all of its allegations. Whatever the outcome of the trial, it won't be a pretty one for Microsoft. Perhaps there IS such a thing as justice after all. . . .

Q: What do you get when you cross a splashy, cool iMac with an underpowered, brand-X PC?
A: An injunction

Apple won a second victory in the courts, getting a preliminary injunction against another set of those clone makers who copied the iMac. This time, the copycats were Future Power and its Korean backer Daewoo. A judge in San Jose District Court granted a preliminary injunction against the two companies, forbidding them from manufacturing, distributing or selling the "E-Power" personal computer. It just goes to show that winners never cheat and cheaters never win, I say.

The millennium is here. Counting down to the future: 12...11...X...9...

Apple has released a terrific new system software update titled Mac OS 9 (see "First Look" this issue). Even cooler by a LONG shot, though, is OS X. It represents the culmination of more than seven years of work at Apple. After many false starts and innumerable code names (Blue, System 8, and Rhapsody to name only a few), the operating system is not only underway but approaching completion. OS X is Apple's operating system of the future—the one that will carry the Macintosh beyond the year 2000 both literally and symbolically.

Its feature set is more than impressive. Based loosely on Unix—the ultra-powerful, ultra-scalable operating system too laborious for all but the most devoted of computer-techies—Mac OS X will add a friendly, familiar facade to its underlying foundation of steel. The company's engineers have spent months making sure the result will look, feel and operate like a Mac while incorporating such power-user features as preemptive multi-tasking, multithreading, protected memory and 100% PowerPC-native code. OS X should be available "in the first quarter of 2000," which is AppleTalk for "May."

Forthcoming AppleWorks 6 fires a salvo at the M.S.S. Office

The soon-to-be-released AppleWorks 6 may mean a serious challenge to the boys and girls in Redmond. Not only do preliminary glimpses of the product suggest it will be at least as full-featured as Microsoft's Office suite, AppleWorks could take a big chunk out of Microsoft's productivity software marketshare for one simple reason: it's made by Apple.

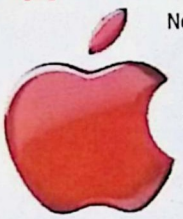
For years now, Apple has been shipping each new computer with an office productivity suite. For a long time, it was ClarisWorks. Once Apple decided Claris was really a part of Apple and reabsorbed its software subsidiary, the bundled program became AppleWorks, though just how this program differed functionally from ClarisWorks was anything but apparent. Despite having a productivity suite bundled with their computers, many Mac owners buy Microsoft Office or some of its components anyway, presumably feeling that Claris/AppleWorks leaves something to be desired. Now that there's a groundbreaking, head-to-toe revision of the Mac-bundled software, all bets are off. Claris' software has always had a better reputation than Microsoft's software for ease-of-use, stability and efficiency. For its own sake, I hope Microsoft is paying attention. mt

APPLE NEWS

The latest news from the Mothership

BY BILL CARROLL

Apple introduces extended service plan



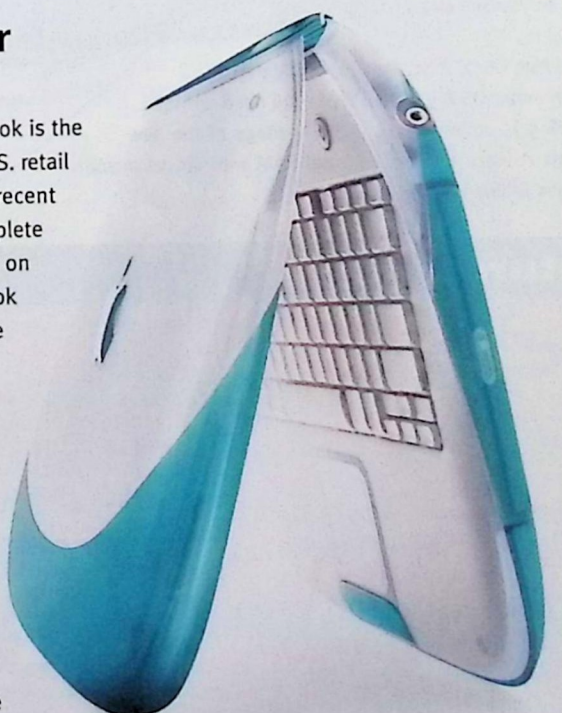
Now you can get peace of mind about your Apple system with the AppleCare Protection Plan. This comprehensive plan provides three years of service and support for one economical price. The AppleCare Protection Plan covers the following Apple products: iMac computers, iBook computers, Macintosh PowerBook computers, Power Macintosh and Macintosh Server computers, Apple displays purchased as part of Power Mac and Macintosh Server systems, and Apple displays purchased separately.

The features include the following:

- Provides three full years of telephone support, online support, and repairs
- Covers both hardware and system software
- Includes a CD of powerful diagnostic tools
- Ensures that your system will be repaired by certified Apple technicians
- Uses only genuine Apple parts
- Offers a toll-free telephone number for support
- Connects you to an Apple representative, who will walk you through to a solution

The AppleCare Protection Plan can only be purchased while your computer is still under its original one-year warranty, so sign up today and get three years of protection for your Apple system. Individuals and businesses can purchase the AppleCare Protection Plan from an Apple Authorized Reseller or Apple Authorized Service Provider (call 800-538-9696 in the U.S. or 800-665-2775 in Canada).

iBook #1 selling consumer portable in the U.S.



Apple's on top once again, as the blueberry iBook is the number one selling portable computer in the U.S. retail market in October, according to the most recent monthly hardware report by PC Data. The complete report is available at www.pcdata.com. Based on this report, the combined sales of Apple's iBook and PowerBook portable computer lines give Apple an 11 percent share of the U.S. retail portable market in October.

"iBook is clearly hitting the mark with consumers," said Stephen Baker, PC Data senior analyst and director of Hardware Research. "iBook sales momentum heading into the holidays appears very strong."

"iBook is the first portable designed expressly for consumers and students," said Steve Jobs, Apple's interim CEO. "Customer response has been incredible and we are working hard to meet the tremendous demand." mt

Apple ships new Cinema Display

Apple's incredible new 22" flat panel digital display (the largest LCD monitor ever) is now shipping. This new monitor is specially designed to work with Power Mac G4s and it looks like they were born to be used together. As you probably remember (from our earlier coverage when this display was first announced), the price tag is not for the faint of heart. It's only $3,999. That's a lot of cabbage for a monitor; but, baby, what a monitor it is.

Apple and CNN.com team up to deliver streaming news

Apple and CNN announced that CNN.com will begin using QuickTime 4 to stream breaking news and the day's top news reports from CNN to millions of users worldwide. CNN has also launched a new channel on the QuickTime TV (QTV) network that will feature round-the-clock newscasts from CNN Headline News and on-demand daily video reports, as well as audio reports from CNNRadio.

Free video goodies from Apple

Apple is giving away a library of backgrounds, sound effects, and looping music for free on their Web site. All you need to do is go to www.apple.com/imovie freestuff/ and start downloading. The instructions for their use are for Apple's iMovie software but should work with any similar product.

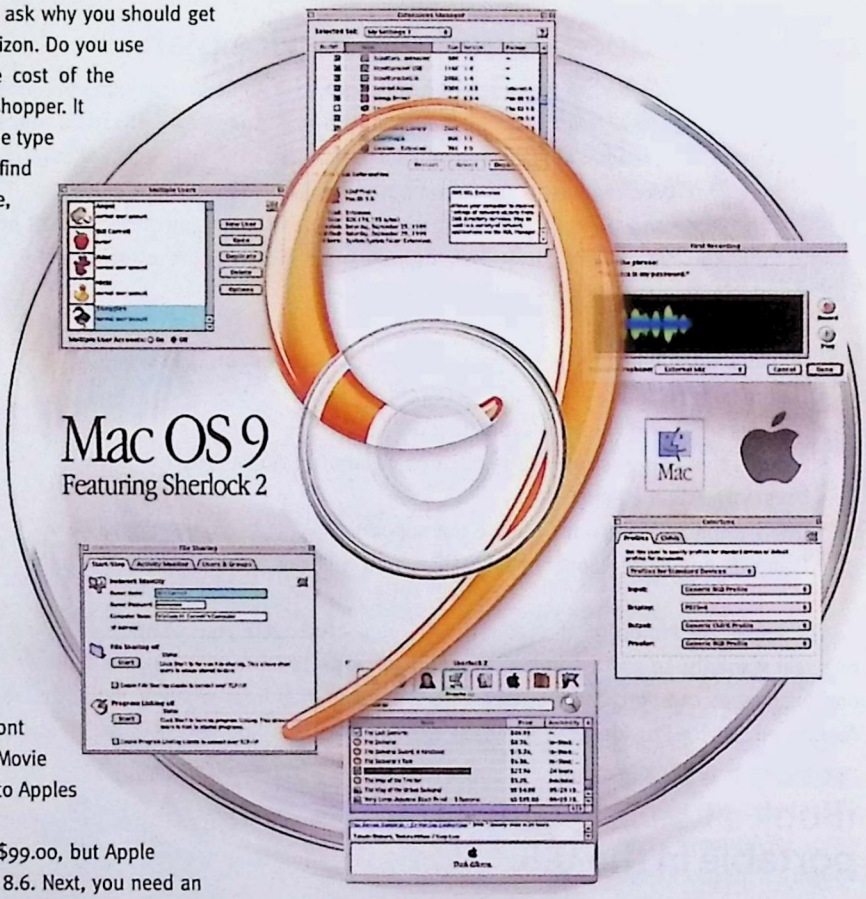
There is quite a selection of sounds, and there are 33 backgrounds in seven categories, which include Abstract, Artwork, Gradations, Nature, Theater, and Video. There are also four Looping Music clips for you to download.

The price is right; now, all you need is a fast Internet connection . . . . mt

MAC OS 9 FEATURING SHERLOCK 2

BY BILL CARROLL

When is Apple going to let up on all the new products—the new machines, Mac OS 9, and Mac OS X sometime next year? I hope never. You may ask why you should get Mac OS 9 when you know that Mac OS X is on the horizon. Do you use the Internet? If so, Sherlock 2 in itself is worth the cost of the upgrade. Sherlock 2 is your search detective and personal shopper. It is equipped with channels that help you search, based on the type of information you need. You can search the Internet to find people, reference sources, the latest information from Apple, and up-to-the-minute news, in a flash. Sherlock 2 also has a shopping channel that lets you search for merchandise and compare prices—all in one convenient window.



In addition to Sherlock 2, there are over 40 additional new features in Mac OS 9. It has some really neat and useful things, such as a Network Browser, which makes finding file servers, FTP servers and Web servers as easy as selecting a local printer. The CD contains Palm Desktop, HotSync 2.5, and Aladdin DropStuff 5.1.2 and Stuffit Expander 5.1.4. The new encryption program gives you piece of mind for your confidential files, plus it gives you the option of putting your password on the Keychain. The owner of the machine can control user access to applications, folders, CD-ROMS, control panels, and printers, using the Multiple User features.

Some other goodies include ColorSync 3, Complete Font Matching, Large File Support for up to 2 terabytes for DV Movie Support, and on and on. . . . You owe it to yourself to go to Apples Web site and check out all the features.

OK, what do you need to experience Mac OS 9? First, $99.00, but Apple will send you a $20.00 rebate if you own either OS 8.5 or 8.6. Next, you need an Apple PowerPC-based computer (Mac OS 9 is optimized to take advantage of the new Power Mac G4 with Velocity Engine) with at least 32MB of physical RAM with virtual memory turned on. And finally, the desire to "Think Different." mt

OS 9's key features

Auto Updating
Auto Updating delivers the latest software updates and system enhancements from Apple, plus it even installs them.

Gamers
CD includes Game Sprockets & support for OpenGL.

Internet File Sharing
Uses industry-standard protocols, enabling you to share files, folders, and disk drives over the Internet with other Macintosh users.

Keychain
Stores and manages user IDs and passwords for all of your email, Web, file server accounts, and encrypted files on your disk drive.

Large File Support
OS 9 now supports file sizes up to 2 terabytes and up to 8,000 open files. I understand the 2 terabytes, as the old 2 Gig limit hurt you in making movies. I'll leave the 8,000 open files for you to figure out. . . .

Multiple Users
Users can select their own home page, email settings, bookmarks, desktop pattern, system font, and other system and application preferences. Great for the family or business.

Printing & FontSync
Faster, more flexible, and more compatible. Supports FontSync-aware applications for font matching.

Sherlock 2
Your Internet search detective and personal shopper. Sherlock 2 allows you to add search plug-ins into your own custom channels—what does that mean? It's great, but check it out on Apple's Web site.

Voiceprint Password
Mac OS 9 analyzes your voice to verify your identity.

APPLE'S NEW 15" FLAT PANEL DISPLAY

A super bright, crisp, clean display

Its all digital, 1024 x 768, 15-inch LCD (diagonal) active-matrix liquid crystal display is brighter, sharper, and just plain better than ever.

Set it like you like it

The new Apple Studio display comes with built-in tilt-and-swivel features, as well as height adjustments, so you can get this puppy set up just like you like it. If you're going for that "maximum desk space uncluttered look," it comes with a picture-frame style stand that takes up even less space than its current footprint.

Added convenience

With the Studio Display, you can have just one button turn on both the display and your Power Mac G4. It also comes with a two-port, self-powered USB hub, so you can connect all the cool new transparent gray peripherals you'll be buying left and right.

PHOTO COURTESY OF APPLE COMPUTER, INC.

THE FLAT PANEL DISPLAY YOU CAN AFFORD

As much as we oooh'd and aaah'd at Apple's huge Cinema Display (announced earlier this year), we were almost more excited about this 15" model, because this is a display we can actually afford. It requires a Power Macintosh G4 with an ATI RAGE 128 Pro graphics card and built-in USB, so if you're thinking of going the G4 route, and you want to make everyone within 100 yards of you jealous, you definitely should give this baby a look.

READER PROFILE

Each issue we profile one of our cool readers, then forward thier answers to the CIA for their files. This issue we're proud to profile:

Lynette Kent

Vital stats:
Age—forever young; grew up in Southern California and France; resident of Hunting Beach, CA

Occupation: *Fine Art and Graphic Designer*

Interests/hobbies:
Scuba diving, running, sailing, painting, and jewelry design

Favorite film:
A Man and A Woman (French film)

Favorite magazine:
Is this where I put the plug?

Favorite music artists:
Beatles, Credence Clearwater, LA Philharmonic

Favorite TV shows: *Today Show*

Favorite local restaurant:
Zazou

Favorite computer store:
CDW

Accomplishments:
Two outstanding children

Personal philosophy:
When you earn the respect of intelligent people and the affection of your children, you've won!

Greatest ambition:
To have a one-woman art show

Latest project:
Series of digital paintings of Huntington Beach

Favorite software programs:
Painter, Illustrator, and Photoshop

What was your first Mac?
SE 20 (Apple IIe before that!)

Why did you choose Macintosh over Windows?
Color, color, color, color (and I do NOT mean the color of the hardware!)

Which version of the Mac OS are you running?
8.6

Mac setup:
iMac 333 and UMAX SuperMac with G3 card, each with a Wacom Intuos tablet, Epson digital camera, LaserWriter Printer—wishing for a large-format Epson 3000 (or bigger) printer!

Favorite Mac game:
I never play games with computers

Favorite input device:
Wacom Intuos tablets—the only thing I want on my desk!

Favorite utility:
Conflict Catcher, Stuffit Deluxe, and QuicKeys

Favorite Windows joke:
The software box said, "use Windows 95, 98 or better"—so I use a Mac

If you became Apple CEO, what would you change first:
Get much more involved with the educational system—do more for the schools and universities

Shameless plug:
Learn about Advanzio Development, it is changing publishing: (877) 877-CMYK

Other really useful but not-necessarily-Mac magazines:
Photoshop User, Electronic Publishing, and PEI magazine

Mac magazine of choice:
Mac Today. Valuable information and lots of it, presented in a quick-to-read format mt

OUTSPOKEN

Here's what other people are saying about Apple

COMPILED BY JIM WORKMAN

"We tell the woman a few more times that she should just go buy an iMac, but the young book salesmen have her surrounded. One disappears and comes back with a copy of, believe it or not, *Digital Video for Dummies*, and starts leafing through it with her. We have this sinking feeling that they are going to talk her into about $2,000 worth of PC add-ons that will, possibly, work some of the time. And it's all too clear that these two guys are mortally afraid to do the only thing worth doing—help the woman solve her problem as easily and quickly as possible. Our patience and time are running short, so rather than battle it out with these two any longer, my wife and I leave the scene. I estimate that they will scare the hell out of her with techno-babble, and she'll either go buy an iMac or forget the whole thing."

—**John Martellaro**, *"On Selling Solutions, Not Computers," Applelinks.com, December 12.*

"Machines on the Net identify themselves. When you connect to a server, your machine reports the version of its operating system, as well as the browser being used. Apple's OS 9 has the potential to tune that ID. Its new 'multiple users' feature conditions access to files and applications depending on the user. If Mom signs on, then her bookmarks are enabled; if Dad signs on, then Mom's e-mail can't be seen. So imagine one slight change to this 'multiple users' feature—the option to specify that a user is a kid. So configured, the machine then could signal servers that the user wanted G-rated surfing, or gSurfing."

—**Lawrence Lessig**, *Apple's Mac OS 9 key to regulating porn online, CNN Online report, December 9.*

"I often wonder why I remained the person I always wanted to be, from late high school on. I wanted to be an engineer and then a fifth-grade teacher and I wanted a computer someday and I wanted to be nice to people and I wanted to tell and make jokes and I wanted a family and home. It couldn't have come truer for me."

—**Steve Wozniak** *in a* Providence Journal *feature "From Apple I to WozCam," December 11.*

"Back when Apple supported the Game Sprockets with a big team of engineers, life was good for Mac game developers. When that team was down-sized, it became more difficult. Apple's current gaming position is good, but it's somewhat of a side effect of their recent market success. The more successful Apple is, the more likely it is that games, and other products, will be available for the platform."

—**Janet Mika**, *Varcon Systems (Porting specialist of Windows games to Mac OS), interview with Mac Gaming Ledge.com, December 13.*

"But beyond the operational improvements, Jobs' biggest achievement was the return of excitement and luster to a tired brand. Jobs is all show business but that's exactly what Apple needed. The litany of former stars that disappeared from the PC constellation include the likes of AST Research, Tandy, AT&T, Northgate, Atari, Zeos—and that's just for starters. Might things have turned out differently for those companies had they had a Steve Jobs at the helm? Good fodder for deep into the night, bar speculation. In the meantime, Apple's proof positive that the reality distortion field has lost none of its juice as Apple faces the year 2000 and beyond."

—**Charles Cooper**, *"Steve Jobs: Exec of the Year," ZDNet News article, December 13.*

"I know you've been down the software route before, not too happily, with Claris. But what you need now is not a company creating software, but an in-house team devoted to converting it. A kind of software Rapid Reaction Force dedicated to porting apps to Apples. Spot what's hot, cut a deal with whoever owns it, write the code and get a Mac version to market as soon as possible. The Apple faithful shouldn't have to sit kicking their heels while their PC friends rave about Winamp, Gooey and the latest must-have download. The longer they kick, the less faithful they become."

—**Stuart Whitmore**, *"An open letter to Steve Jobs, Apple computer's iCEO," AsiaNow Online, December 14.*

"When Apple revamps the iBook in a year (or less), I hope that it will feature a 500MHz G3, 96MB of RAM, a 6GB Hard Drive, two USB ports, and a built-in microphone. If they can release an iBook DV with a FireWire port, VGA out, and DVD, that will be fantastic. And an iBook DV Special Edition with graphite plastics? I'm sure I could manage to carry that around with me, handle and all."

—**Misha Sakellaropoulo**, *"Why the iBook (Still) Doesn't Impress Me," iMacToday.com, December 9.* mt

"REDMOND, WA (API)—MICROSOFT (MSFT) announced today that the official release date for the new operating system 'Windows 2000' will be delayed until the second quarter of 1901."

—**anonymous** *email tagline. Posted on Graphic Power.com Web site, Dec 16.*

in the enemy camp

RICHARD K. HALLMARK, PH.D.

out of the ashes

As a year draws toward its close, it is not uncommon to take a look back. With this end of year also marking the end of a decade, a century, and a millennium, and with all the hype about the Year 2000 Problem, the looks back have been more pronounced. (I absolutely refuse to refer to the Year 2000 problem as the Y2K bug. It is exactly this type of thinking that caused the problem in the first place.)

My look back will be a little shorter—just two years. Can you remember what it was like to be a Macintosh advocate in late 1997? Things were pretty grim; most people thought beleaguered was a part of the name of Apple Computer. While Steve Jobs was back on board, he was still asking us to keep the faith and wait a little longer. The first G3s were on the street, but their Pentium-toasting power had yet to prove itself. Apple's product line was looking a little better, but it was still a bewildering number of products. Apple stock closed at $13.125 on December 31, 1997.

By the end of 1998, things were looking up. PC Magazine nominated the iMac as the system of the year. January of 1999 saw the second generation of the G3 line with dramatic changes in appearance and further improvements in performance. The stock price had moved into the $40 range.

Well, nobody uses the term beleaguered when talking about Apple Computer anymore, and with the stock up over $100 a share in two years, it is a darling of Wall Street.

Well, nobody uses the term beleaguered when talking about Apple Computer anymore, and with the stock up over $100 a share in two years, it is a darling of Wall Street.

How did Apple achieve this remarkable resurgence?

step one: the killing of the clones

In many respects, it is sad that this had to happen. It would be nice if Mac OS ran on computers from a variety of sources. It was, however, necessary for Apple to regain complete control of the tight integration of hardware and software, which has distinguished the Macintosh since its beginnings. Over the past two-and-a-half years, Macintosh hardware has been completely redesigned. Consider the features which have disappeared: the Apple Desktop Bus, LocalTalk, floppy disk drives, SCSI on the logic board (with the exception of the G3 laptop at this writing), serial ports, and even the Mac OS ROMs.

step two: mac os 8

Mac OS 8 and its children 8.1, 8.5, 8.6 and 9.0 are important steps in the evolution of the Macintosh operating system. Taken together they provide a number of cosmetic changes to keep the desktop fresh, along with many essential improvements to the operating system and, especially, to networking. They have given Apple time to do the next generation operating system, Mac OS X, right.

One of the best features that made it into Mac OS 8.5 is Sherlock. While both Apple and Microsoft recognize that the Internet is an important part of personal computing today, the approach they have taken to integrating the Internet into the operating system is dramatically different. While Microsoft chose to control the user's choice by making Internet Explorer part of Windows 98, Apple left the choice of a Web browser up to the user and added a tool that makes the Internet more accessible.

step three: secrecy

The level of secrecy around new products from Apple has grown dramatically over the past two years. This has allowed Apple to make far more effective use of new product announcements for free publicity. Steve Jobs is a master showman, and he has made new product announcements true media events.

step four: the powerpc g3 processor

The G3 processor actually turned out to be a bit of luck for Apple. Originally, it was not seen as the successor to the PowerPC 604e for professional systems. Based on the 603e chip, the floating-point capabilities are typically no better (if not actually less) than 604e processors at the same clock speed. However, integer performance proved to be so good that it became the preferred choice. It appears that the G3 will actually stay around for quite some time. It is very attractive for a variety of specialty applications.

step five: the reinvention of the personal computer: the iMac

The iMac was the most significant redesign of what a personal computer should be since the original Macintosh

continued on page 30

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JOHN HALBIG

i know you are, but what am i?

Originally, I was going to completely and utterly ignore the ruling on Microsoft's practices. After all, Judge Jackson's scathing finding of fact was positively blistering in terms of judicial commentary. I expected that he would make it clear that Microsoft had pushed competition far enough over the line to warrant a slap on the wrist. What I didn't expect was that he would come right out and say that they were stifling innovation, gouging consumers, and terrifying whole segments of the industry by sheer intimidation, both directly and indirectly.

Since Apple has been doing so well lately, I guess they have to take their shots when they can—like any other desperately needed fix.

That such remarks mirrored the incessant complaints of Mac users in particular over the past few years was gratifying enough: What else could be said? Besides, I'm of two minds when it comes to the DOJ case. As a libertarian, I'm pretty much opposed to government meddling as a rule. Monopolies tend to be false bastions, often toppled by irrelevance. Imagine having a monopoly in steam engines and what good that'd do you today. Even if the DOJ's belated action against Ma Bill had never come to pass, the Internet, palm devices, and other advances in technology would have eventually rendered Windows moot. Every attempt to co-opt or "embrace and extend" those advancements by MS (MSN, Windows CE, Active X) have failed completely and utterly.

A minor digression: Can someone please kick the marketing dweeb who coined a name for a palm-sized computing OS like "Win CE."

a slap in the face

Speaking of wincing, the PC press has been on a full attack. Of course, the saner pundits put forth the dangers of government regulation (read: meddling) in nascent technological markets as a reason they don't approve of the ruling.

Then they had to go after Apple, both obliquely and directly. Even when it's Microsoft on the ropes, they have to get their digs in. Since Apple has been doing so well lately, I guess they have to take their shots when they can—like any other desperately needed fix.

The least onerous of these would be the "nothing has changed" types, who insist that Windows users will keep buying Windows and Mac users will keep buying Macs. Seems harmless, except that it isn't true: The iMac buying surveys clearly show almost a three way split between first-time, Mac, and Windows users. With Microsoft no longer the impregnable fortress that they once seemed, I would suspect more former Windows users jumping ship—especially, if they're the ones who jumped off the Mac bandwagon a few years ago. Public fickleness works both ways, after all.

broad brushes

A more interesting attack point is to claim that if Microsoft is a monopoly, then so is company X, where company X is dominant in a particular field or endeavor. The gist of this argument is to imply that if the DOJ is successful in applying anti-trust law against MS, then the same will happen to company X.

Once again, Apple is brought into the fray. Apple has a monopoly on Macs that run the Mac OS, and that's a bad thing, so Apple had better watch out.

The fatal flaw of this idea is that monopolies, in and of themselves, are illegal. They aren't. Anti-trust isn't about breaking up monopolies, otherwise, there would have been a lot more anti-trust cases over the last few decades.

What's illegal is using your position as a monopoly to thwart competition unfairly. An example is the first case that brought Microsoft to the DOJ's attention in the first place—the now infamous situation where MS got a royalty on every shipping PC, whether that PC had Windows installed on it or not. It was this very practice that killed the legendary "Star Trek" project already in full swing at Apple—the port of the Mac OS to the Intel platform. This wasn't mere vaporware—the Mac OS was actually booting on the Intel chip. What killed it was the simple fact that no hardware manufacturer on the PC side of things could afford to offer it.

Even if you could call Apple a monopoly in even the narrowest sense, you would be hard pressed to prove that they could strong-arm Dell or Gateway the way Bill's legal and sales tag team could.

continued on page 30

10 reasons why you should join the National Association of Photoshop® Professionals

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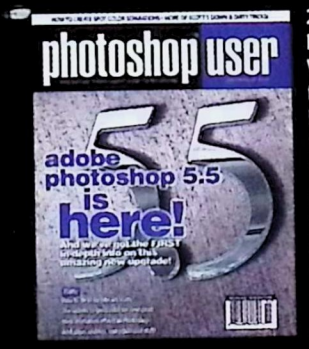
Thanks to your FREE subscription to *Photoshop User* magazine—the ground-breaking "how-to" magazine created just for NAPP members. It's where you'll learn all the inside secrets, cool tricks, and all the latest Photoshop techniques. There's never been a magazine anything like it and it's yours free when you join.



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3) You'll stay in the know with private access to Photoshop Online, the #1 Photoshop site on the Web
Photoshop Online is the private members-only NAPP Website, and the #1 resource on the Web for Photoshop news, discussion boards, live chats, plug-ins and action downloads, tips and techniques, classifieds, online job bank, and much more.

4) You'll get answers to your Photoshop questions
Where do you turn when you're stuck with a Photoshop question? The NAPP Photoshop Help Desk—it's where you'll go to get straight answers to your Photoshop questions and even hardware/software advice and guidance.

5) Hone your skills at the NAPP Annual Convention
As a member, you're invited to attend PhotoshopWorld 2000 (www.photoshopworld.com), the NAPP annual convention. It's where NAPP members from around the world come to get the latest training, share ideas, solutions, and make important new contacts. It's a three-day Photoshop love fest you absolutely won't want to miss.

6) Share ideas and solutions with other members
NAPP is all about members helping members, and you'll have access to hundreds of experts in a variety of specialties in the NAPP Photoshop Network. These are members who stand ready to help you get better at Photoshop by sharing their knowledge and experience when you need it most.

7) It's a career move
If you're serious about Photoshop and staying on top of this rapidly changing industry, there's no better way to keep informed than with the latest news, newest techniques, and flow of information that NAPP provides.

8) You'll save money on Photoshop training and education
As a member, you'll get discounts on **Photoshop seminars, training videos, and Photoshop books.**

9) Show the world you're serious
When you join NAPP, you get a NAPP membership card, color window decal, use of the NAPP logo for your collateral materials and Website to show your clients and colleagues that you're committed to staying on the cutting edge.

10) It's so affordable, you can't afford not to join
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We invite you to join the thousands of people in 51 countries around the world who have already made NAPP an important part of their Photoshop success. Join today and we'll rush you your member kit which includes the latest issue of *Photoshop User*.

You can't afford to spend another day thinking, "There's got to be an easier way…." Join today and become a part of this rapidly-growing Photoshop community.

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the enemycamp
—continued from page 26

128 in 1984. It is the original Macintosh updated to the present. Steve Jobs even managed to eliminate the fan in the latest models.

step six: simplification of the product line

The iMac was the first model developed for the simplified product line. The new line has four basic products: consumer desktop, professional desktop, consumer portable, and professional portable.

step seven: The PowerPC G4 processor

There is no question that the G4 processor offers performance that few of us could imagine just a few years ago. The Velocity Engine (also know as AltiVec) provides dramatic performance gains for many applications, including image processing and speech processing systems. With up to 16-way parallelism, it is truly a supercomputer on a single chip. What even gets more interesting are G4 designs that incorporate as many as four processors on a single chip while offering low enough power consumption to avoid the need for cryogenic cooling.

the next question is what will be step eight?

This is easy to answer—the release of Mac OS X consumer in the year 2000. Mac OS X consumer has taken far longer than anyone at Apple imagined, but it will be worth the wait. mt

Dr. Hallmark is the President of Hallmark Consulting, a Largo, Florida based Macintosh consulting firm and is a member of the Apple Solutions Experts program. He can be reached at (727) 536-1020 or via email at RichardH48 @aol.com.

the back door
—continued from page 28

crying to the bank

Emboldened by Jackson's clear signal that he's not amused by Microsoft, and with the threat of an accelerated appeals process that could have this case in front of the US Supreme Court by mid-2000 (a big unknown compared to the federal appeals courts MS has had great success with in the past), the DOJ may just go for implanting a brass ring in Bill's nose. Splitting up the company is a very real possibility, probably at least between Applications and the System Software.

If MS is dumb enough not to settle before this happens or they decide to risk it all in a Supreme Court appeal and lose, take a wild guess at Bill's net worth five years from now.

If history is any indication, Mr. Gates will probably have over 250 billion on paper. The breakup of Microsoft could very well be the final push he needs to eventually achieve the unthinkable—becoming the first trillionaire of all time.

Up to now, Bill's been milking a cash cow, rather than making new cows. Diversification and "innovation" are a lot more meaningful when you know that people are gunning for you, and you no longer have all that armor plating you've built up around yourself over the years. So, not only will Bill be richer in the coming years, I predict a time when he publicly thanks the erstwhile Department of Justice for making it all possible.

At that point, Janet Reno, wherever she might be, will probably burst into tears—especially if she's on her way to work in Redmond. mt

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CELEBRATING THE BEST PRODUCTS of 1999

THERE ARE CERTAIN PRODUCTS THAT HAVE WON THE HEARTS OF OUR EDITORIAL STAFF THIS YEAR AND HAVE ALREADY BECOME OUR FAVORITES. OUR SIXTH ANNUAL EDITORS' CHOICE AWARDS HONORS THOSE PRODUCTS THAT MAKE USING THE MACINTOSH SOMETHING REALLY SPECIAL.

99 mac today editors' choice awards

graphics

creative application

Synthetik Software's StudioArtist

This amazing new application turns the digital painting world on its ear by combining music, science, and art into an application that's so neat, and so unusual, it's really hard to explain. It's one of those "you've got to see it to believe it" applications. Perhaps best of all, you don't have to be an artist to create with it; it sort of "helps you along" and comes with hundreds of presets that make experimenting fun. I've never seen anything like it.

photoshop productivity plug-in

Extensis PhotoGraphics 1.0

This outstanding plug-in enables you to do something pretty miraculous: put type on a path, in a circle, and more—all from within Adobe Photoshop. It also lets you tweak and edit type to your hearts content. A very well thought-out and executed application, and it has a foreground/background color picker that I wish Adobe would steal.

photoshop special effects plug-in

Alien Skin Xenofex

Their EyeCandy plug-in for Photoshop is a hard act to follow, and I can't say for sure if this plug-in is quite as useful as EyeCandy, but it sure is cool. This collection of plug-ins brings some effects to the table that nobody has come up with, and the interface is clean, easy to use, and it makes great use of built-in presets. It's another must-have plug-in.

stock photography

PhotoDisc

I don't know how they do it, but PhotoDisc seems so plugged in to what designers are looking for. And they consistently come up with just the right collection of royalty-free images you need for your next project. When you take away everything else, it comes down to the quality and selection of images, and PhotoDisc is hard to beat.

illustration application

Canvas 7

Although Canvas doesn't get the notoriety that Illustrator and Freehand get, Deneba has been consistently improving and updating this product, and it's quickly moving to the front of the pack. Canvas 7's "Sprite Technology" enables you to apply image-editing effects (like blurs, noise, third-party filters, etc.) to vector graphics, which opens a wide range of possibilities. This new version also adds loads of great new Web features (including built-in animations). Overall, Canvas 7 has become a really dynamic application for drawing, imaging, and Web design. If you haven't given Canvas a serious look, it's time you did.

graphics utility

Adobe PressReady

Everyone's always clamoring for better color in their workflow. Now, this new product from Adobe brings real PostScript level 3 output to turn your color inkjet printer into a lean, mean proofing machine. Jim Patterson reviewed it recently and told us, "This should be the graphics product of the year," and the samples he brought us had our jaws dropping. One very slick product from top to bottom.

deal of the year

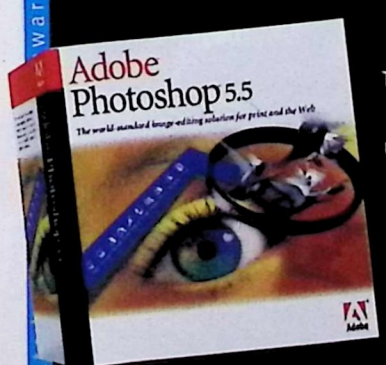
Wacom Graphire

If you've ever toyed with the idea of chunking that brick of a mouse and buying a graphics tablet—you're not going to get a better deal than this. For only $99 you get a graphics tablet, a wireless pen, a USB mouse, and a software bundle that comes with the excellent paint program Painter Classic. If you're tired of that lame iMac/G3/G4 hockey-puck mouse, don't just buy a new mouse, get the Wacom Graphire tablet, which comes with a mouse (even though after using the tablet, you won't want to use a mouse anymore).

digital camera

Nikon Coolpix 950

OK, we're about the 100th magazine to give this outstanding camera an award, but we can't help it. It's a 2.11-megapixel camera with excellent features, great image quality, and a



imaging software

Adobe Photoshop 5.5

The best imaging software ever just keeps getting better. This new version adds so many Web features that it also won in the Web Graphics Tool category. But, besides its Web power, it adds some serious masking tools, new automations for photographers, and a host of little tweaks that continue to make it stand alone in its field.

color inkjet printer

Epson Stylus Photo 1200

This fast, crisp printer gives you photo-quality output at sizes up to 11" x 17" full bleed, 1440 x 720 dpi, and it's the only printer ever recommended by the Professional Photographers of America. If you use it, you'll see why.

street price that is down around $899. A camera of this quality would've cost $10,000 a few years back. Get 'em while they're hot!

page layout

Adobe Indesign

Is this a better page layout appication than QuarkXPress? Some say it is; others disagree. Is it the "Quark Killer?' Most say not yet, but it's just version 1.0. Is it equal to Quark? Three things: The low price (and competitive upgrade policy), the cool type features only InDesign has, and the customer service experience InDesign users get makes Quark's look like, well, Quarks'.

removable storage

Castlewood Orb

The Orb is doing to Iomega what Iomega did to SyQuest—pulling the rug out from under them. It's not the 2.2 Gigs of storage for each cartridge; it's the price. The USB model is selling for around $200, with the 2.2 Gig cartridges going for only $25 on the street. Pretty scary stuff. For Iomega, anyway.

external hard drive

LaCie 20GB FireWire

The price and size on these mega-size drives keeps coming down, and this one is a sweetie. The street price is only $399, and you can probably find it cheaper if you dig a little. It's fast, it's FireWire, and it's so affordable, how you can you afford not to have one?

slide scanner

Minolta Dimâge Scan Speed

This slide scanner is turning heads everywhere with its speed and sheer quality of scans. This category has been virtually owned by Nikon's CoolScan line of scanners, but it seems there's a new kid in town that's stealing all the attention. It scans 35mm slides, negs, and the new Advanced Photo System film—all with a dynamic range of 3.6 and a maximum scanning resolution of 2,820 dpi. This is one sweet scanner.

high-end flatbed scanner

UMAX PowerLook 3000

The UMAX PowerLook 3000 is like a drum scanner on your desktop. It's big, it's slow, but boy those scans are sweet, and it's about $13,000 cheaper than a cheap-o drum scanner. It comes with great software, and it's a pretty cool-looking scanner to boot.

flatbed scanner

Agfa SnapScan 1212U

For a low-end scanner, the Agfa SnapScan 1212U is a pretty unbelievable deal. A couple of years ago, you could've charged over a grand, and nobody would've blinked an eye. Now, you can get it for about $150—probably less if you shop around. Pretty amazing when you think about it.

web design

web authoring

Macromedia Dreamweaver 3.0

Actually, Dreamweaver 2.0 would have taken this category if Macromedia hadn't just shipped version 3.0, which adds a host of new features to this already incredible application. What we like best about Dreamweaver is its squeaky-clean HTML; it's so darn easy to use that anyone can pick it right up and start creating pages. Yet, it's got the power to do anything you want to do. It just feels right and well-designed from top to bottom.

web animation

Macromedia Flash 4.0

This application is creating a revolution on the Web by letting you do things with vector graphics and motion that were once unheard of. The future is Flash, and we're lovin' it. The next time you go to a Web site and see an incredible array of motion graphics and wonder why it didn't spend ten minutes downloading, you're experiencing Flash. It rocks.

web graphics tool

Adobe Photoshop 5.5

Macromedia Fireworks was a finalist for this award, but Photoshop's new Web features (along with all the other Photoshop goodies) put it firmly in front. Version 5.5 could have easily

color monitor

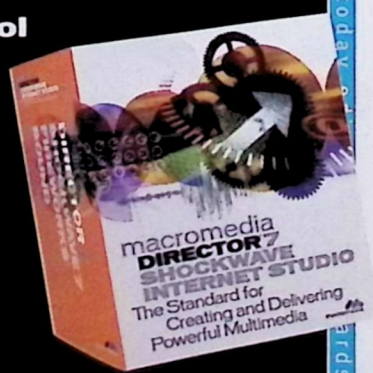
Apple Studio 21" Display

If you're looking for a bright, crisp display and color calibration is on your radar, this is a great choice. Apple has always had some of the best monitors in the business, and this is one of their best.

multimedia authoring tool

Macromedia Director 7

There really isn't any competition for this product, so here's what we wrote last year. "It's alone in its class for creating multimedia projects. Almost anytime you see some really cool multimedia title, you can almost bet it was done in Director, and the latest version is the best yet." It's still true; why waste ink?



been called "Photoshop Web Edition," because it's packed with new Web features throughout the entire application. The "Save for Web" grouping of all the important Web features into one area made a lot of sense, and including ImageReady 2.0 as part of the package sealed the deal.

multimedia/dv

audio application

Casady & Greene's SoundJam MP

MP3 is hot, and this application enables you to encode, record, and play back MP3 in all its glory. A customizable interface (with cool skins and slick little animations generated by the music) make this the most fun way to work with MP3s on the Macintosh.

3-d/animation software

Amorphium by Play

This application helps you create 3-D objects like the pros with an intuitive interface that lets you push, pull, twist and tweak with the best of 'em. At only $150, this brings real 3-D power to anyone's budget.

multimedia plug-in

Evolution (for After Effects) by Atomic Power

This collection of plug-ins for Adobe After Effects comes from the brain of motion-graphics designer Brian Maffit. All the effects that you wish After Effects had come with appear in Evolution. Plus, included as part of the package, you get eight hours of videotape training.

dv software

Final Cut Pro from Apple

It's like having Adobe Premiere, Adobe After Effects, and a mess of special effects plug-ins in one program. Final Cut Pro transforms your Power Mac into a professional video workstation. Fast, interactive tools make this product a standout.

budget video capture

XLR8 InterView USB

Need to get some video footage off your ol' camcorder and into your Mac. This is about the best, most affordable way to do it. It's only $99 and comes bundled with Strata VideoShop (a $385 value), so you can get right to work on your first movie. It offers an awful lot of value for the money.

media distribution product

Media Cleaner 4 Pro by Terran Interactive

The most powerful tool for compressing high-quality audio and video for multimedia, DV, the Web, or just about anything else. It supports virtually every file format on earth, including QuickTime 4, Windows media, MPEG, MP3, AVI, and RealSystem G2. If you're doing video for CD-ROM or the Web, this is a must-have product.

multimedia utility

Adaptec Toast Deluxe 4

This incredible utility makes burning your own CD-ROMs as easy as making toast (sorry 'bout that one). Honestly, it's the simplest interface in the world. Can you drag? Can you drop? You're done. This new version lets you drag your MP3s onto Toast and burn a regular audio CD, and it'll handle all the conversion for you. It's mighty slick.

mpeg/dvd utility

Astarte M.Pack 3.0.3

This application makes easy work of compressing your video and audio files into the MPEG-1 and MPEG-2 media file formats. Why do we care? This is the basis for all DVDs, and no video production company with aspirations of creating their own DVDs should be without it.

dv special effects

Commotion 2.1 by Puffin Designs

What started off as a one-trick pony has blossomed into a full-blown compositing, rotoscoping, and painting application that no self-respecting digital video professional should be without. It has a very Photoshop-esque interface and, therefore, is easy to learn for anyone who's already doing graphics. mt

hardware product of the year

iMac DV Special Edition

With built-in FireWire, 13 Gigs of storage space, 128MB of RAM, good looks, low costs, and the fact that it comes bundled with a full-fledged Digital Video editing application (iMovie), I would have a paid a bundle for this machine two years ago—but now, I can get it for a song. If you're thinking of one of the five flavor iMac DVs, pay the extra $200 and play with the big boys. An unbelievable value.

MetaCreations to sell graphics products division

In a move that stunned the graphics world, MetaCreations—developer of some of the hottest graphics products, including Kai's PowerTools, Painter, Canoma, Poser, and many of the leading 3D apps—announced that it will be selling off its entire line to focus on its Web e-commerce product MetaStream. This came after the announcement of nearly a $40 million loss for the current quarter and word of layoffs of over 100 MetaCreations employees. No word as of yet to any potential buyers.

In other news, just before the announcement, MetaCreations shipped KPT 6, the latest in its best-selling series of Photoshop plug-ins. This collection includes updates of two new filters that Meta had acquired in their recent buyout of RayFlect.

New Photoshop plug-in creates ICC color profiles

MatchLock is a new, affordable collection of color management tools that work within Adobe Photoshop to create ColorSync color profiles for your screen, printer, scanner, etc.

MatchLock is set up so you can buy only the components you need (i.e.: if you just need to calibrate your printer to your monitor, but not your scanner), and prices start as low as $169. For more info visit www.inkjetmall.com/store/Matchlok.html. mt

GRAPHICSNEWS

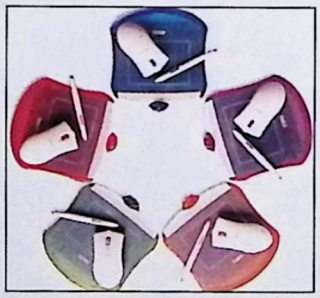
What's happening on the Macintosh graphics scene

BY SCOTT KELBY

Adobe introduces free online services

A big buzz is circulating about putting applications online. It's sort of like renting time on someone else's machine, rather than buying the applications yourself. Adobe is dipping their toe into this pool by introducing a number of free online services on their Web site. One of these services lets you design your own animated banners by typing in what you want it to say then choosing animation options, backgrounds, colors, etc., and it generates the banner for you to download automatically—all within seconds. They also have other services, like optimizing any of your Web graphics or converting any file on your drive into an instant PDF document. It's pretty slick, and it gives you a glimpse of what the future will bring. Try it yourself at www.adobe.com/services/main.html.

Wacom's Graphire now in five flavors

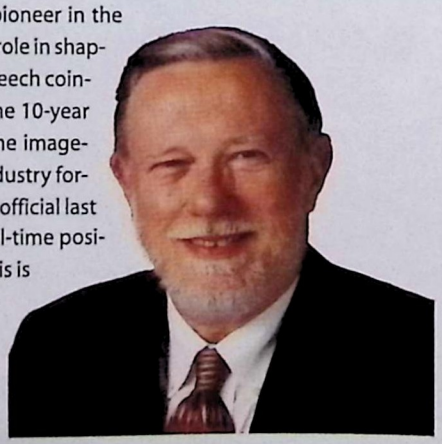


The Wacom Graphire tablet, scrolling mouse, and pressure-sensitive pen package won our 1999 Editor's Choice Award for "Hardware Deal of the Year" (and what a deal at only $99 for everything, plus it comes bundled with Painter Classic), but that was even before the news that Wacom has now introduced the Graphire in five flavors to compliment your iMac of choice. Even the button on the pen and the scrolling wheel on the mouse are in color. It makes a very cool product even cooler.

Wacom will be showing and selling the new Graphire for the first time at Macworld Expo in San Francisco in January. For more details visit www.wacom.com.

Adobe President Chuck Geschke to give Keynote at PhotoshopWorld 2000

Adobe co-founder, President, and Chairman of the Board will give the keynote speech to kick off PhotoshopWorld 2000, the annual convention of the **National Association of Photoshop Professionals** (www.photoshopuser.com). As one of the co-founders of Adobe Systems, Mr. Geschke is a pioneer in the graphics industry and played a major role in shaping the entire industry. His keynote speech coincides with two other major events: The 10-year anniversary of Adobe Photoshop—the image-editing program that changed the industry forever—and it also marks Mr. Geschke's official last day as President of Adobe Systems, as he is retiring from his full-time position (although he will remain on Adobe's board of directors). This is an unforgettable opportunity to see and hear this innovator, scientist, and fascinating man in person. His keynote speech is scheduled for the morning of March 31, 2000 at Orlando, Florida's Orange Country Convention Center. For more information visit www.photoshopworld.com. mt

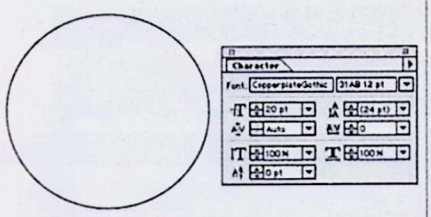


ADOBE ILLUSTRATOR TECHNIQUES

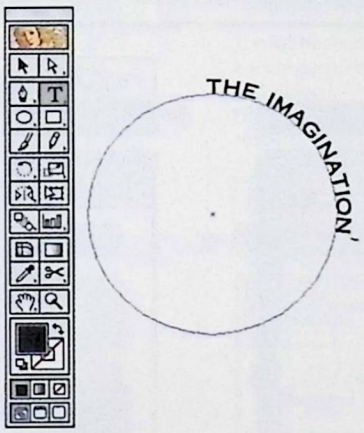
by

Scott Kelby

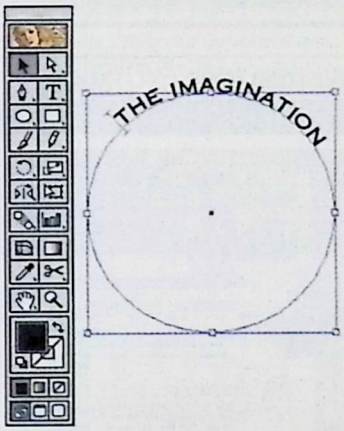
Putting type around a circle is one of the most requested Adobe *Illustrator* techniques. It is actually quite easy to do, but there are a couple of little tips that can make it even easier. Most people get stuck placing type at the bottom of the circle, but we'll show you a way to make it quick and easy. Here's a step-by-step:



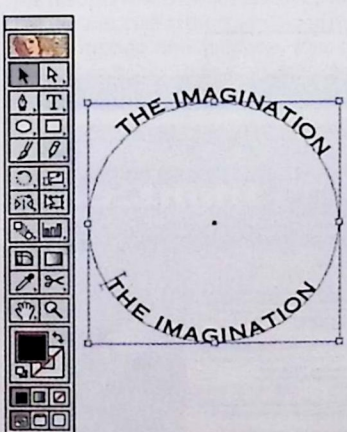
Step One: Open a new Illustrator document. Press the letter "l" to switch to the Ellipse tool, then press the letter "d" to reset your fill and stroke colors to their defaults (a white fill with a black stroke). Next, hold the Shift key and draw a circle in the middle of your document. Press Command-T to bring up the Character palette and choose your typeface and size (you can always change it later). Also, setting your type in all caps seems to work best for this technique.



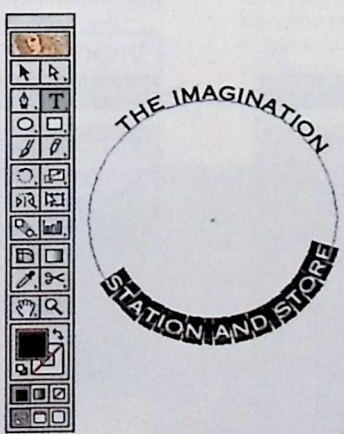
Step Two: Press the letter "t" to switch to the Type tool. Move your cursor near the top of your circle, and when your Type tool is right on the arc of the circle, hold the Option key and your cursor will change to a "T" with a line going from the bottom and arcing to the top. This is your indication that Illustrator is ready for you to put type on path. Click once (right at the top of your circle), begin typing, and your type will flow around the circle.



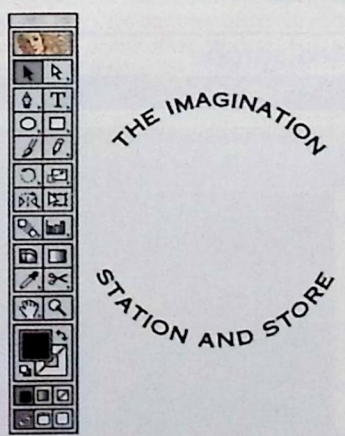
Step Three: Your type starts flowing from the point where you originally clicked your type cursor on the circle. To center your type on the circle, press Shift-Command-C, and it will immediately center. If you want to manually adjust the position of your type, just press the letter "v" to switch to the Selection tool (the black arrow), and when you do, you'll see that a large I-beam cursor appears in front of your first letter on the circle. You can use the Selection tool to drag your type around the circle manually—just click, hold, and drag.



Step Four: To get type on the bottom of the circle is the only tricky part. Switch to the Selection tool, hold the Option key down, and drag around the circle. When you start to drag, it makes a copy of your type. Keep dragging until you're at the bottom of the circle, then release.

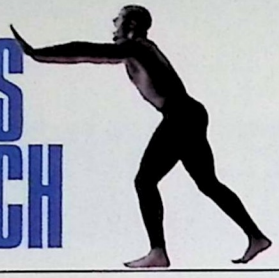


Step Five: To change the type at the bottom of the circle, switch back to the Type tool (press the letter "t"), then highlight your text, and type in the word(s) you want at the bottom of the circle. To center the type at the bottom of the arc, switch to the Selection tool (press the letter "v"); click, hold, and drag the type into position. Notice how the type at the top of the circle is on the outside of the circle, but the type at the bottom is on the inside?



Step Six: We have to adjust both to get their alignment right. Start by using the Type tool to highlight the text at the bottom, then press Shift-Command-Down Arrow about 3 times to vertically center your text on the line. Do the same for the type on top of the circle: highlight it, then press Shift-Command-Up Arrow to center it on the line to complete the effect. mt

GRAPHICS WEBWATCH



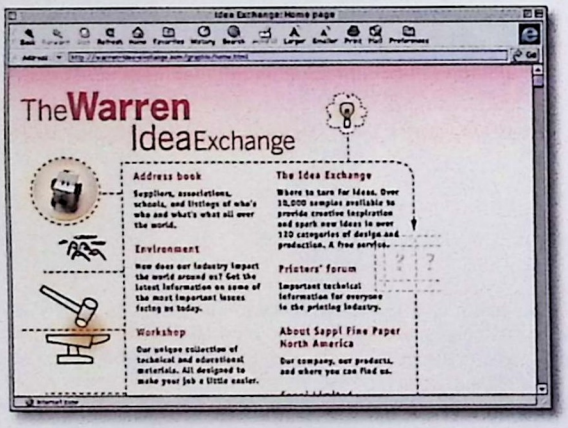
Our never-ending search for the coolest graphics-related Web sites for Macintosh designers

BY SUZANNE WILLIAMS

We're always on the lookout for graphics-related Web sites that feature online tutorials, downloadable clip art and fonts, or graphics news and reviews. We also include commercial sites that offer stock photography, fonts, plug-ins, etc. Here's this issue's look at some of the best graphics sites out there. Feel free to send in your suggestions for the "Graphics WebWatch" to *webwatch@mactoday.com.*

Warren Idea Exchange

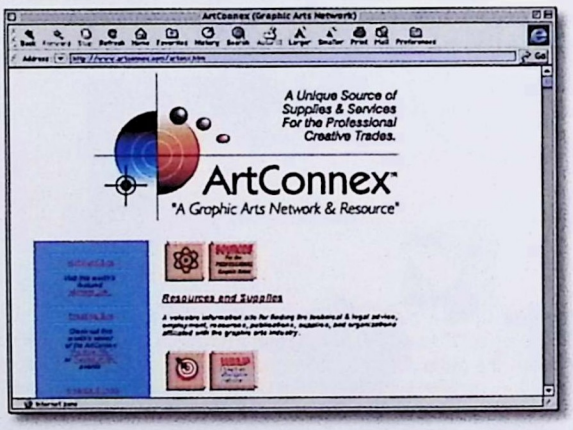
http://warren-idea-exchange.com



"An extensive tool and resource for the graphic arts community," sponsored by Sappi Paper Company. This site is loaded with cute graphics that link you to an "idea exchange" for feedback from other designers, an address book to aid your search for anyone in the design industry throughout the country, a printers forum, and much more!

ArtConnex

www.artconnex.com/artcnx.htm


A Unique Source of Supplies & Services For the Professional Creative Trades.
ArtConnex
"A Graphic Arts Network & Resource"
Resources and Supplies

A great site for networking with others—this site offers resources and suppliers, services and talent, Internet marketing solutions, offline services, and free graphics and software. "A valuable resource for technical and legal advice, employment publications, supplies, and organizations affiliated with the graphic arts industry."

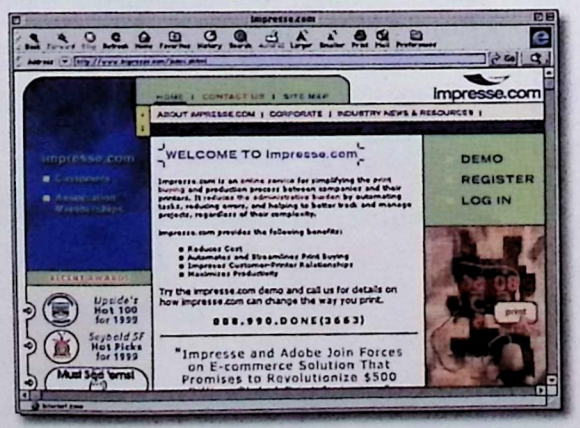
Mediadrone

www.mediadrone.com/forum

A site dedicated to being strictly a design forum, regularly discussing anything to do with digital media and/or design. No moderators, just an entertaining and informative exchange between designers around the world. The forums aren't as attractive as this lead-in page, but the conversation is very lively.

Impresse.com

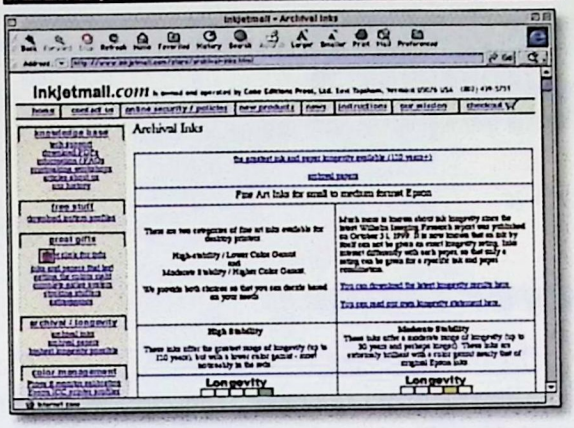
www.impresse.com



This site is getting a lot of attention as of late. Impresse.com is an online service that is designed to "simplify print buying and the production process between companies and their printers." Their site is set up to streamline and automate the printing process and is free to print buyers (print shops themselves pay the fees).

Inkjet Mall

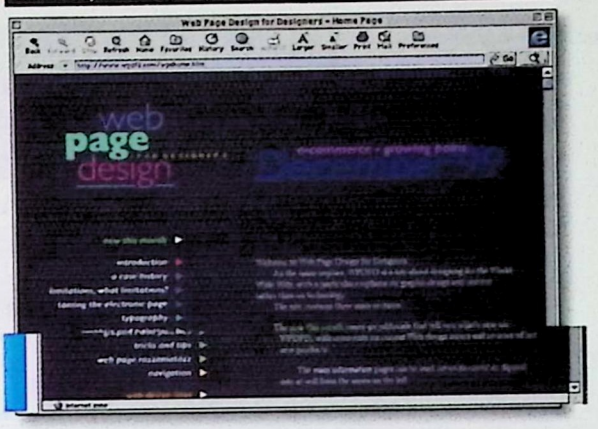
www.inkjetmall.com/store/archival-inks.html



If you use a color inkjet printer, you've probably already learned that inkjet paper and inks don't last very long. This site is a resource for researching and buying archival quality color inkjet paper and inks. Lots of good info that's just about impossible to find anywhere else.

Web Design for Designers

www.wpdfd.com/wpdhome.htm



The full name of this site is "Web Page Design for Designers" and is a site dedicated to design and content for the Web, rather than technology. The site includes editorials, techniques, tips and tricks, comments, and a nice set of links to other Web-design resource sites on the Web.

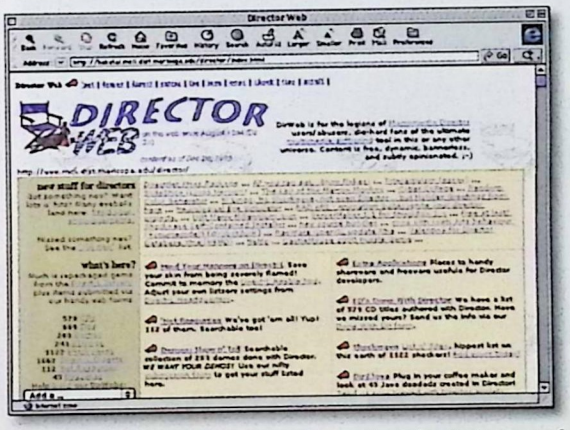
Planet Photoshop

www.planetphotoshop.com

The Web portal for Adobe Photoshop information and resources. The site bills itself as the "Launch pad for Adobe Photoshop" and has Photoshop news updates, tons of Photoshop resources, Photoshop books, shareware , freeware, and demo downloads, and is a great starting place in your quest for Photoshop info.

Director Web

http://hakatai.mcli.dist.maricopa.edu/director/index.html



According to the site's developer, this site "...is for the legions of Macromedia Director users/abusers, die-hard fans of the ultimate multimedia authoring tool in this or any other universe." Lots of info on this site, including lots of scripts, links, shareware apps, email lists, downloadable freebies, and much more. Really worth a visit.

spotlight on

Dreamweaver Support Center

www.macromedia.com/support/dreamweaver

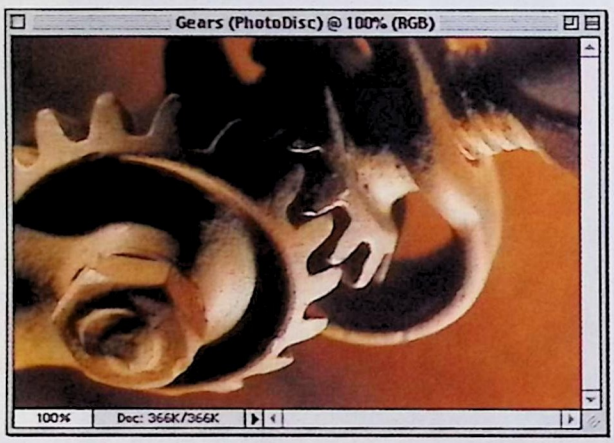
If you use Macromedia Dreamweaver, you've got to check this support site out. It's from Macromedia themselves and it is packed with top-notch info and tech help. In fact, this site won an award as one of 1999's top-10 support sites from the National Association of Support Professionals. Find this gem under the Macromedia site. There's plenty of free pre-designed templates, libraries and tutorials to download for your use, plus loads of tips, resources and downloadable behavioral actions. You'll be back to this excellent, award-winning site again and again. mt

PHOTOSHOP TECHNIQUES by

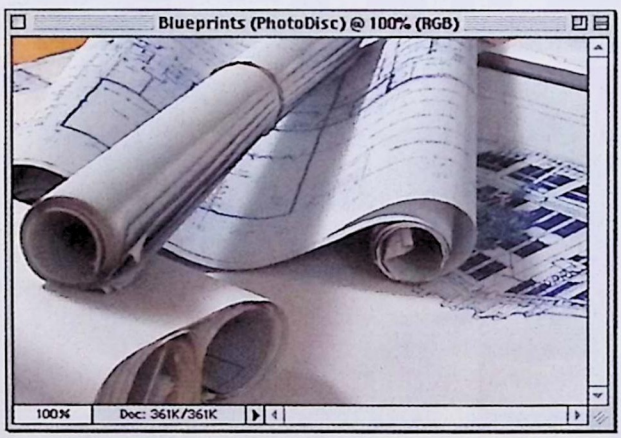
Scott Kelby

collaging, using layer masks

I admit it, the title makes this sound a little tricky, but I promise you'll be amazed at how easy (and how much fun) this technique can be. There's really only three steps, but I had to fill two pages, so I just dragged it out (kidding). The core technique has only three quick clicks, but I wanted to give you enough information to make this a really powerful tool in your collaging arsenal. Here's a step-by-step project to have you creating your own collages in just minutes.

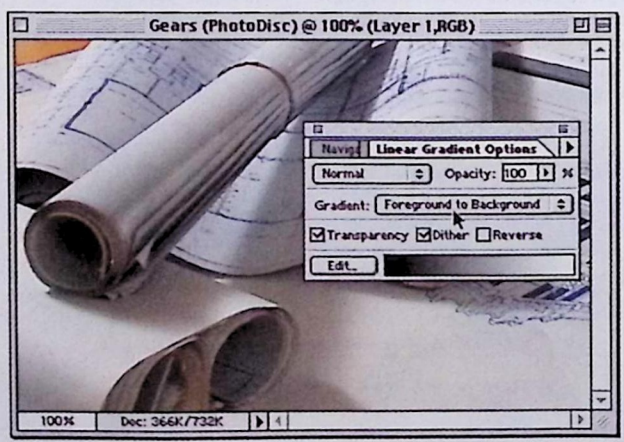


Step One: Open the image that you want to use as the back image in your collage.

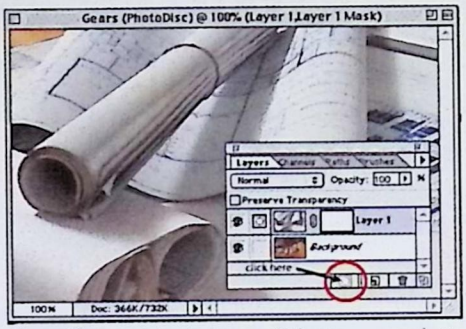


Step Two: Open the first image you want to collage with the image you opened in Step One (your base image).

Step Three: Switch to the Move tool by pressing the letter "v" on your keyboard; then click, hold, and drag your image onto your base image (it will appear as Layer 1 in the Layers palette). Tip: if you hold the Shift key before you drag, your image will automatically appear centered in the new document. If you don't hold Shift, no problem; your image will appear where you release the mouse, instead.

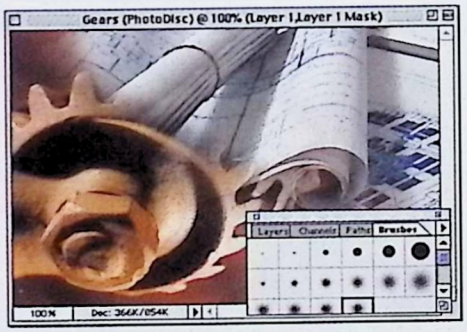


Step Four: Press the letter "d" to reset your Foreground and Background colors to their default colors (black and white). Then double-click on the Gradient tool to bring up its Options palette. In the Gradient tool Options palette, make sure the selected Gradient is Foreground to Background (it's the default setting, but you might have changed it at some point, so check and make sure).



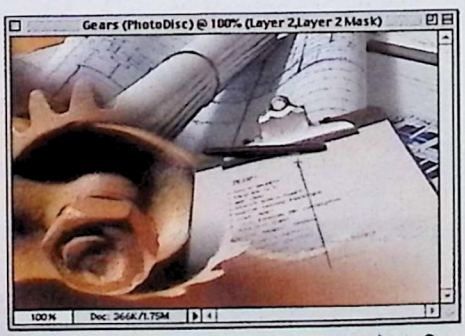
Step Five: At the bottom of the Layers palette, click once on the first icon from the left (that's the Layer Mask icon). Nothing will happen to your image (yet), but a white thumbnail icon will appear next to your layer in the Layers palette.

Step Six: Here's where the fun begins: Click, hold, and drag your Gradient tool across your image, and when you release, you'll notice that the two images have blended together. If the blend went in the opposite direction of what you intended, no problem—click-and-drag in the opposite direction. In fact, you can keep clicking and dragging until it looks just the way you want it to.



Step Seven: You can manually edit how these two images blend together by simply pressing the letter "b" to switch to the Paintbrush tool. Choose a soft-edged brush from the Brush palette, then begin painting directly on your image. Don't worry about ruining your image—you're not really painting on it; you're painting on the Layer Mask you created, and you can't do any damage to the original image. When you paint in black, the base image comes through; when you paint in white, the top image paints over the background image.

Step Eight: You have complete control by swapping the Foreground and Background colors. If you paint over too much, don't sweat it; swap colors, and paint again. What if you've created a total mess and want to start over? No worries. Go to the Layers palette, click directly on the tiny Layer Mask thumbnail, and drag it to the trash can at the bottom of the Layers palette. A dialog box will appear asking you if you want to "Discard" your Layer Mask or "Apply" it (making it permanent). If you want to start from scratch, click "Discard," then start from Step Five again, and create a new Layer Mask.



Step Nine: Let's continue with our project. Open another image (in this case we're using an object image of a clipboard), and we'll use a Layer Mask to add some fade away transparency. Using the Move tool again, drag this image into your main document. Now, here's the three steps I mentioned in the introduction: (1) Click on the Layer Mask icon at the bottom of the Layers palette, (2) switch to the Gradient tool, and (3) click-and-drag the Gradient tool from the top of your image to the bottom to have it fade from 100% opacity to transparent. That's it—that's the three steps.

Step Ten: There's one thing to watch out for—the dreaded image border. What I mean by that is (unless your top image on Layer 1 completely covers the image on the background layer) you'll see the edge of the top (Layer 1) image if you drag too far. The trick is to stop dragging before you reach the edge of the top image. That's all there is to it. Now, go forth and collage with confidence my Photoshopping friend! mt

QUARKXPRESS HOT TIPS AND SHORTCUTS part 4

BY DAVID CREAMER

Well, here it is—we've stretched it out as far as we can. We searched high and low for more tips and shortcuts from David, but this is all we could find. We hope that you have enjoyed his tips and tricks and it has helped you in your quest to perfect your knowledge (and speed) of QuarkXPress.

quark xtensions

Quark makes a number of add-on XTensions that are available for free from their Website (www.quark.com). One of the best is the PDF filter for importing PDF files into XPress and exporting XPress documents as PDF documents (this still requires Adobe Acrobat Distiller).

the evil pasteboard xt

A curse on the developers who made this XT! Well, maybe that's a bit harsh. After all, Markzware makes some fine add-ons to XPress and has a number of free XTs on their Web site. Best of all, they fixed the XT with the latest releases (1.5 for XPress 4) so another user does not have to have the Pasteboard XT loaded to open a document. Get the new version or the Pasteboard XTerminator to completely remove the need for the XT.

layers

You want layers? Don't want to wait for XPress 5? Get a third-party XTension for as little as $30 and you got 'em!

bézier curves

Don't let XPress's new Bézier curves fool you. Some of the commands may be slightly different, but they are essentially the same as Illustrator's, Freehand's, or Photoshop's Bézier curves. Of course, if you are not familiar with these programs, then you've got some studying to do.

changing a curve to text-on-a-path

You draw that nice Bézier curve with the Pen tool—then you realize that you want to run text on the curve! Don't worry. Select the curve with the Contents tool, go to Item›Content, and change the selection from "None" to "Text." Then type away.

two-page spreads

Yes, you can make a two-page spread without having a blank page before it. Before you add a second page, simply section the first page (Page›Section or via the Document Layout palette) to page number 2 (or any even number). It will jump from the right to the left side of the Document Layout palette. Now, add the second page on the right side. If you already have a spread built, section the left page to an even page number, then delete the blank first page.

database import

If you want to import preformatted data from a database file, create new export fields in the database that add XPress Tags to the existing database fields. Export only the new fields as ASCII tabbed text. Open the file in a word processor and replace all the tabs with returns. Import the text into XPress, including Style Sheets. If you coded properly, the text will be imported with formatting.

tables

Supposedly, XPress 5 will offer the ability to create tables. But right now, tables in XPress are hard to do even with special XTensions. If you don't have table-making XTs, here are a few tips: (1) Use Adobe Table if you have PageMaker, which saves as EPS; (2) format the table in Excel, copy and paste into a picture box (this pastes a Pict file, so it may not print correctly on an imagesetter); or (3) format the table in Excel or similar program, save the file as PostScript, make a PDF file with Distiller, then import into XPress (using the PDF XT).

printer styles

If you use different printers or different size paper, consider making Print Styles rather than resetting the print options every time you print. These are application settings, so they are available to every document and can be found under the Edit menu in XPress 4. XPress 3 users can get print styles by installing XPressPrint from the CD.

eps clipping problem—cpsi fixer

If your EPS graphics keep printing outside the boundaries of the picture box, try using XPress's CPSI fixer. Because it can increase printing time and not every EPS graphic needs it, you will need to activate it each time you start XPress (Utilities›Use CPSI Fixer).

page ranges

You can print any range of non-consecutive pages in XPress 4 by typing page ranges with hyphens between the pages in a range, and separating the page numbers with commas. For example, "2-5, 8, 10-12, 14."

don't use hyphens in folio numbers

When you section pages, you can add up to four characters as a prefix. Most times, three characters are added, followed by a hyphen to separate the text from the page number. For example, the page number might read "Mac-99." Instead of a hyphen, use an en dash (Option-hyphen); this way you won't interfere with printing page ranges in XPress. (Of course, you could change the Range Separators in the Print dialog box, but hyphens are easier there, and en dashes just LOOK better: "Mac–99.") mt

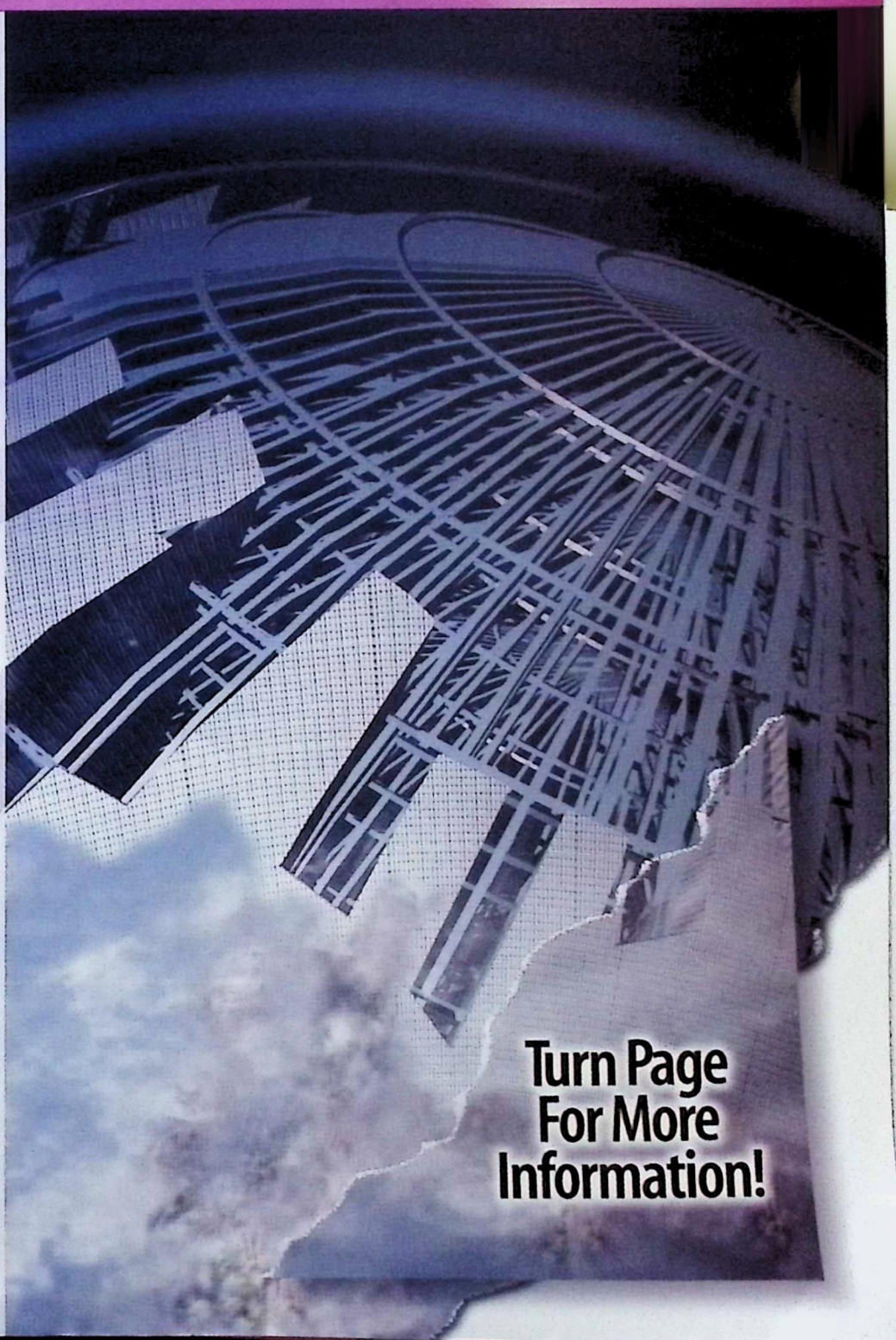
This is your invitation to three days of Adobe® Photoshop® training, education, and fun that's out of this world!

Photoshop World 2000

The annual convention of the National Association of Photoshop® Professionals

March 30, 31,
and April 1, 2000
Orlando, Florida

Orange County
Convention Center



Turn Page For More Information!

conference overview

it's your photoshopworld. be a part of it.

March 30, 31, and April 1, 2000
Orlando, Florida
Orange County Convention Center

This is your invitation to lose yourself in a Adobe Photoshop extravaganza for three info-packed days as you learn the latest Photoshop techniques, the coolest new tricks, and see firsthand all the incredible new Photoshop-related technology.

This is **PhotoshopWorld 2000.** It's three out-of-this-world days of training sessions, tutorials, and technology exhibits—all focused on building your Photoshop skills. You'll take back loads of inside secrets, timesaving tips, and learn how to create all the latest special effects.

training **sessions**

PhotoshopWorld 2000 is about making you better at Adobe Photoshop, and you'll learn all the latest techniques to make you more valuable than ever before. There are sessions for every skill level, and you can choose which sessions best fit your particular needs. Plus, this is your chance to check out the latest technology from the Photoshop industry's leading vendors at the technology exhibits.

learn from **the experts**

PhotoshopWorld 2000 gathers the most creative minds in the Photoshop community as instructors. Not just academics or people who write about Photoshop. These are people who make their living using Photoshop and understand the problems and challenges real world Photoshop users face every day.

who should **attend?**

PhotoshopWorld is a must for graphic designers, Web designers, photographers, print shops, ad agencies, educators, publications, multimedia designers, service bureaus, art directors, motion graphics designers, and anyone who wants to stay on the cutting edge of Photoshop techniques and technology.

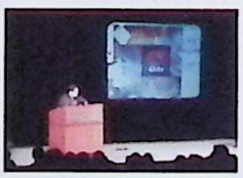
metacreations/wacom **kickoff party**

PhotoshopWorld 2000 kicks off Thursday evening with our opening- night party, sponsored by **MetaCreations** and **Wacom Technologies.** Meet your fellow students and the PhotoshopWorld instructors. Plus, there will be live music, free munchies, and a cash bar.

instructor **jam session** (thursday)

After the reception, we'll move into the main theater where the PhotoshopWorld 2000 instructors will take the stage to share some of their personal favorite Photoshop tricks, each one vying to outdo the other in this Photoshop "Jam Session."

photoshopworld **guru awards** (thursday)



After the Jam Session, it's time for the first annual "PhotoshopWorld Guru Awards" for excellence in Photoshop design. Join us as we present awards to the winners who have submitted artwork in one of eight categories for their creativity and skill in Adobe Photoshop.

technology **exhibits** (friday and saturday)

The tech exhibits open Friday morning, and during the day, you'll be able to visit with vendors and play with all the latest Photoshop gear, plug-ins, and enhancements.

keynote **presentation** (friday)

Get a glimpse of the future as we start the conference with a special presentation from Adobe Systems celebrating the 10th anniversary of Photoshop, along with some special guests showing you a glimpse of the tools and technologies you'll be using in the new millennium.

conference **sessions** (friday)

After the keynote speech, the Photoshop training begins with a main session and two concurrent breakout sessions. You can choose either session and move between sessions as you like.

hard rock live **concert** (friday night)

Party with your fellow attendees and instructors at a live concert at Orlando's Hard Rock Cafe (the world's largest at 140,000 sq. ft.) at Universal Studio's City Walk.

conference **sessions** (saturday)

The Technology Exhibits open at 9:00 a.m. and general sessions start at 10:00 a.m. We've added another track of breakout sessions including a special roundtable on the business side of Photoshop.

wrap up and **prize giveaways** (saturday)

We wrap up PhotoshopWorld 2000 back in the main hall where we will have drawings for loads of Photoshop software giveaways and goodies.

conference sessions

FRIDAY, MARCH 31

	MAIN SESSION	BREAKOUT A	BREAKOUT B
10:00 am—11:00 am	**Mastering Layers** You'll learn how to harness the power of Photoshop's layers, create cool clipping group/layer mask effects, and the layering tricks the pros use to create stunning visual effects. —KELBY	**Channels Made Easy** Learn the power of Photoshop channels and how to use them to create everything from intricate selections to special effects that couldn't be achieved any other way. —WILLMORE	**Kai's PowerTools 6 Power Session** Kai's PowerTools is one of the most popular Photoshop plug-ins in history, and this cool session will show you the inside tips on how to make the new KPT 6 your most powerful creative tool.—ROBERTS
11:20 am—12:20 pm	**Creating Collages like a Pro** Learn the key techniques that the pros use to create those incredible looking collages. Each project is created step-by-step so you'll have a complete arsenal of techniques at your disposal for your next project. —KERR	**Special Effects Wizardry** You'll learn some of slickest new Photoshop special effects and the latest techniques for creating those jaw-dropping effects. Plus you'll pick up lots of cool tips and shortcuts along the way—WILLMORE	**Actions Unleashed** We'll show you how to save hours every day by automating repetitive tasks, how to create your own actions, easy ways to troubleshoot them, and which simple actions can send your productivity through the roof. —KELBY
	LUNCH BREAK		
1:50 pm—2:30 pm	**Down & Dirty Tricks, Part I** This session features the most requested "whiz-bang" effects presented in a step-by-step format . You'll be amazed at how easy these eye-popping special effects are, once you know the secrets.—KELBY	**Advanced Filter Techniques** Unleash the awesome power of Photoshop's more advanced filters to take your creations to the next level. You" learn the secrets of displacement maps, advanced lighting effects, and much more.—WILLMORE	**The Power of the History Palette** Photoshop's History feature is for so much more than just multiple undo's. See how to use History, and the History brush, to create amazing effects for stunning final images. Presented by Adobe Systems.
3:10 pm—4:10 pm	**Layer Blend Mode Magic** After this session, Layer Blend Modes will finally make sense. You'll instantly know which modes to use when, and how changing just one layer setting can turn the ordinary into the extraordinary. —WILLMORE	**Top 10 Requested Techniques** They're all here, the techniques Photoshop users have told us they need to learn most, from the ideal preference settings to how to fix those jaggy line art scans, and most everything in-between. —KELBY	**Getting Great Color Separations** We show you how to configure your CMYK setup in Photoshop and which numbers to use to get stellar color separations. The secrets lie in the color preference settings, and we'll show you how and why. —KERR
4:30 pm—5:30 pm	**Correcting Black&White Images** We'll show you how to get better looking, cleaner, crisper grayscale images every time, using our proven technique. You'll learn how to convert images from RGB to Grayscale and get better results, and much more.—KERR	**Taking Your Graphics to the Web** Learn how to create cool Web graphics that look great and load fast using the pros' secrets to creating the smallest possible file sizes, plus lots of cool Photoshop Web tips and tricks. —KELBY	**Using Illustrator with Photoshop** Learn the tips for using these two powerful tools together and how to mix the two programs to expand the limits of your creativity. Presented by Adobe Systems.

Create Your Own Schedule
We've set up the conference tracks to enable you to create your own custom training experience. You can choose which session you want to attend, and change sessions, and move from track to track freely anytime during the event. There's no pre-registration for sessions (except the Wacom hands-on lab), which gives you the freedom to catch the sessions you need most.

Tech Exhibits
The PhotoshopWorld 2000 technology exhibits open at 9:00 a.m. Friday and Saturday. You can visit the vendors before the conference sessions start, between sessions, and we have an extended lunch break to give you extra time to get one-on-one with the leading vendors in the industry.

Conference Workbooks
We've designed PhotoshopWorld 2000 so that you not only get the handouts for the sessions you attend, you get the handouts from every session on every track for the entire conference, so even if you can't attend a session, you don't miss out.

SATURDAY, APRIL, 1

* Class schedule and instructors subject to change without notice

	MAIN SESSION	BREAKOUT A	BREAKOUT B	BREAKOUT C
10:00 am—11:00 am	**Selection Secrets** You'll learn how to make impossible selections like windblown hair and tree leaves, how to use Photoshop 5.5's new selection tools, plus dozens of shortcuts that will cut your production time in half.—KELBY	**Type Effects Wizardry!** Since Photoshop 5.0, type effects in Photoshop have really taken off, and this session will show you some of the coolest new type tricks and type special effects to expand your creative arsenal. —WILLMORE	**Spot Color Seps Made Easy** Learn how to make spot color work for you and avoid pitfalls and problems when it comes to outputting your files. We'll discuss how to trap, when and why, creating knockouts, and the whole process step-by-step. —KERR	**Using Photoshop in DV** Learn how the pros incorporate Photoshop into Digital Video work and how to prepare your files for use in DV applications. Learn tricks for deinterlacing images and color correcting for NTSC television. —HARLAN
11:20 am—12:20 pm	**Color Correction Made Easy** We show you, step-by-step, how to remove color casts, the secret to flesh tone correction, how and when to sharpen, tricks for bringing out detail and contrast, how to correct "by the numbers" and much more!—KELBY	**Digital Cameras and Photoshop** You'll learn how to increase creativity and control in advertising photography, including proper exposure values for print and Web, color correction for digital files, and studio camera techniques —DIVITALE	**Color Management Demystified** You'll learn, step-by-step, how to set up your own Photoshop color management system to get consistent color between what you see on screen and what comes out of your printer. —KERR	**Photoshop in Motion** In this session, Adobe After Effects product manager Steve Kilisky shows you how to use After Effects to animate multi-layered Photoshop files and harness the power of this incredibly creative application.
		LUNCH BREAK		
1:50 pm—2:30 pm	**Down and Dirty Tricks, Part 2** Here's where you learn more "tricks of the trade" and the coolest Photoshop effects. Plus new filter tricks, using channels for creative effects, displacement map tricks, realistic chrome effects, and more! —KELBY	**Advanced Digital Camera Techniques** From original layouts through to the finished files you'll learn advanced problem solving techniques, including multiple exposures, light painting, and layer masking. —DIVITALE	**ImageReady 2.0 Web Magic** You'll learn how to use Adobe ImageReady 2.0 with Photoshop 5.5 to create JavaScript Rollovers, Web animations, and slice images for the Web, plus when to use ImageReady instead of Photoshop. —WILLMORE	**Large Format Output** We'll show you how to prepare your images to get the best results for wide format printing, which resolutions you'll need to use and why, plus how to avoid the most common large format output problems.—KERR
3:10 pm—4:10 pm	**Photo Retouching** You'll learn the photo retouching techniques of the pros and how to quickly restore bad or damaged photos. Plus, you'll learn the quick way to remove "red eye", bring back lost detail, and more! —WORKMAN	**The Business Side of Photoshop** Staying on the cutting edge of this rapidly changing industry takes more than just Photoshop skills. Learn where the industry is heading, which Photoshop jobs are hot and more in this lively panel discussion	**High-Tech Interface Design** The secrets to creating those attention getting high-tech graphics are revealed, plus how to create 3D interface elements, adding bevels, chrome fx, rounding corners, cool buttons, bars, applying texture, and more. —KELBY	**Using Photoshop with Painter** Painter 6 and Photoshop work seamlessly together, and Painter evangelist David Roberts will show you how to use them together to add traditional, natural media effects to your Photoshop artwork. —ROBERTS
4:30 pm—5:30 pm	**Wowing Them on the Web** The secrets to creating those attention getting high-tech Web graphics are revealed, plus Web transparency tricks, how to create 3D interfaces and objects, and dozens of killer Web tricks. —KELBY	**Making Photoshop Fly!** You'll learn how to configure Photoshop and your Mac or PC to get the absolute maximum performance from your system. We'll cover the secrets of memory allocation, setting your prefs, video cards, and more.—KERR	**Stump the Experts** Bring your toughest questions for our panel of Photoshop experts, as they take your questions in this open forum. This is your chance to stump the experts and learn from them and from other attendees.	**Using a Graphics Tablet with Photoshop** How to use a graphics tablet with Photoshop to expand your creativity and make you more efficient. Plus, loads of cool Photoshop tablet tips and tricks. —LINDSAY

turn to the next page for registration information

Register Early and Save!

how to **register**

Registration is limited and filled on a first-come, first-served basis. Reserve your seat today.

❑ **Yes! I want to attend PhotoshopWorld 2000. Please register me now!**

1. Contact Information

Name(s) _____

Company _____

Address _____

City _____ State _____ Zip _____

Phone _____ Fax _____

email: _____

2. Registration Options (Check the one that applies)

❑ **NAPP Member**	Advance (register before Feb. 28, 2000)	$249
❑ **NAPP Member**	Regular (anytime *after* Feb. 28, 2000)	$299
❑ **Non** -NAPP Member*	Advance (register before Feb. 28, 2000)	$349
❑ **Non** -NAPP Member*	Regular (anytime *after* Feb. 28, 2000)	$399

**Non-member registration includes a full one-year membership to NAPP*

❑ International **Non** -NAPP Member: add $30 to each Non-Member category (U.S. funds)

❑ Please send me a ticket for the **Hard Rock Cafe Live Concert** attendee party Friday Night for an additional $35 per person. (Note: tickets limited to first 500 attendees.)

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Payment must be in U.S. dollars by credit card, check, money order, or purchase order.

Please charge my: ❑ VISA ❑ MasterCard ❑ American Express

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Exp. Date _____

Cardholder's Name (please print) _____

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❑ Enclosed is a check payable to: NAPP ❑ Confirming a phone reservation

4. Registration Submission

online: www.photoshopworld.com
call: 800-738-8513 or 727-738-2728
fax: 727-733-1370
mail: 1042 Main Street, Suite 201, Dunedin, FL 34698

Registration Dept. Registration lines are open weekdays from 8:30 a.m. to 6:30 p.m. EST. **Dress Code** Casual. Jeans/shorts welcome. **Tax Deduction** The expense of continuing education, when taken to maintain and improve professional skills, is tax deductible. Please contact your accountant for details. **Cancellation Policy** If you are registered and cannot attend PhotoshopWorld 2000, you are welcome to send someone in your place. If you cancel your registration before March 1, 2000, we will refund your registration fee less a $35 enrollment charge. No refunds will be made after March 1, 2000.

www.photoshopworld.com

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WACOM

hands-on **tech lab**

Wacom Technology will host a special hands-on tech lab all day Friday and Saturday. These special hands-on sessions put you in the drivers seat at a Photoshop workstation with a Wacom graphics tablet and wireless pen to open a whole new world of efficiency and creativity in Photoshop. (Limited seating. Sign up at the tech lab to reserve your time slot.)

photoshopworld guru **awards**

After the Instructor Jam Session, it's time for the first annual "PhotoshopWorld Guru Awards" (award pictured above) for excellence in Photoshop design. PhotoshopWorld 2000 attendees are eligible to submit Photoshop artwork in seven different categories. Information for submitting your artwork is available at www.photoshopworld.com

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THE DIGITAL CAMERA

by

Jim Patterson

"shoebox" organization

What is it about the design of the shoebox that makes it such a desirable container for storing photographs and negatives? When it became apparent I was going to be in photography for a while, I abandoned my shoebox in 1957 and set about a more systematic way of storing and retrieving images. Developed film was cut into strips of six negatives, which were stored in a glassine envelope and given a unique identification number (year, month, sequential number).

A contact sheet was made for each roll and received a matching number, then stored in a file folder by year. So long as negatives were returned to their proper sequence and contact sheets to their proper folders, retrieval was relatively simple.

By the mid-80s, when I switched exclusively to shooting color slides, my negative file numbered more than 25,000 images.

Slides, which could be edited on a lightbox, were a different matter. Keepers were stored in vinyl pages in a hanging file. Seconds, outtakes, and good culls went back into their slide boxes with a periodic editing to keep the inventory down.

Today, my slide files arranged by country and state plus other specific subjects (i.e. clouds, sunsets, etc.) contain about 7,000 images.

With the advent of Photoshop, I found myself immersed in digital imaging and facing a different sort of image storage challenge. I flirted with Kodak's Photo CD system for about a year until my local supplier went belly-up. Then I bought a slide scanner and discovered my images were vastly better than those from the Photo CD.

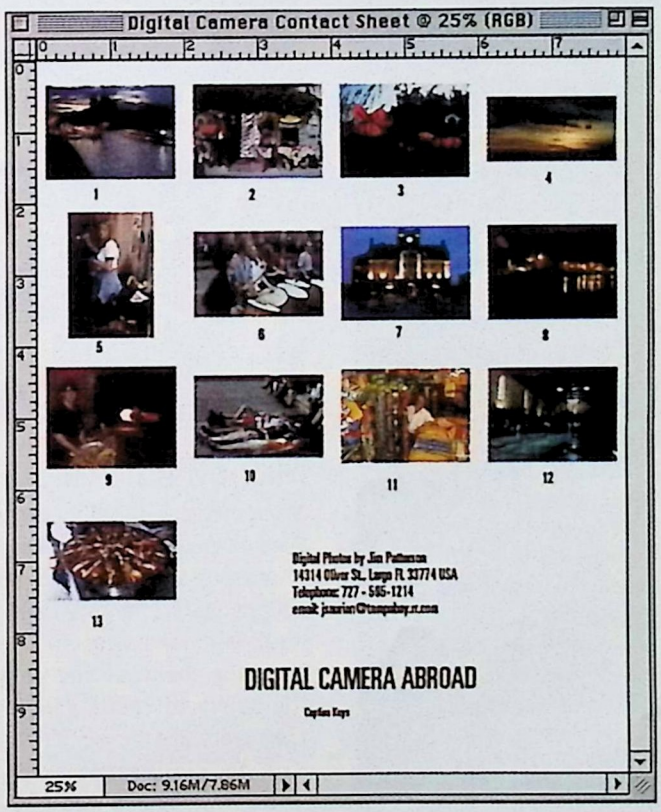
Each scanned slide was of course processed in Photoshop and then saved with a specific name. My earliest storage was on 44MB SyQuests with an Aldus Fetch catalog for each disk. When Zips became available, I switched to these.

Now, I'm a digital photographer, and another challenge has arisen. A CD-R burner has given me vast new storage capabilities, especially with the price of bulk CDs dropping to under a buck apiece.

After my first two downloads from my CompactFlash cards to hard disk, I processed the images in Photoshop, saved the ones I liked as TIFFs, and then trashed the raw JPEG images from the download file. Big mistake, as I soon realized I'd trashed a couple of images I might've used later.

Now, I archive the raw JPEGs to a "shoebox" CD (writing sessions) and label their folders by date and location. I use Photoshop's version 5.5 Contact Sheet II feature to create a low-res visual catalog of each folder and print these on my inkjet.

Processed images are saved as CMYK TIFFs at 300 ppi at about seven inches (long measure) and saved to a "photo storage" folder on my hard disk. As the two-gig hard disk fills up, I categorize the images into their own folders, make a high-res contact sheet, and archive them to a CD. The contact sheets are printed and filed for reference.



My only complaint about Photoshop's Contact Sheet II is its inability to control type size for captions, which print at about 15 points—too big for longer caption names. FotoPage Pro, a plug-in from Vbase (www.vbase.com), costs $69.95 but creates contact sheets "200 times faster than Photoshop." Another possibility is Extensis Portfolio ($99.95 from www.extensis.com), a complete image asset management system and a descendant of Aldus/Adobe Fetch.

Regardless of the catalog method you use, it's important to keep track of your digital images somehow. Otherwise, you'll be doomed to going through a bottomless shoebox, which *may not* hold that priceless picture you shot six months ago. mt

Automated Web site maintenance

Fetch-O-Matic (shareware $20) is a Mac-only suite of applications for automated Web-site maintenance. Using FTP, Fetch-O-Matic allows Web authors to freely update files locally without needing to keep track of their work—it then automatically catalogs the alterations and updates the Web site. The Web page (www.filmscouts.com/software/fom.asp) will explain even more.

Imbed custom fonts on your Web pages

WebFont Wizard (from Bitstream) is a utility that enables any TrueType or PostScript Type 1 font to be converted into a portable font for use on the Web. Portable font resources are then specified by an HTML link within the Web page. Because the portable resources are linked to specific Web pages, font formatting will remain intact. A trial downloadable version is available from their Web site at www.bitstream.com, which allows for a ten-day trial period or allows users to create ten portable font resources, whichever comes first. Web fonts created by this program can be viewed with *Netscape*—for Mac, Windows, and Unix—and Microsoft *Internet Explorer* for Windows.

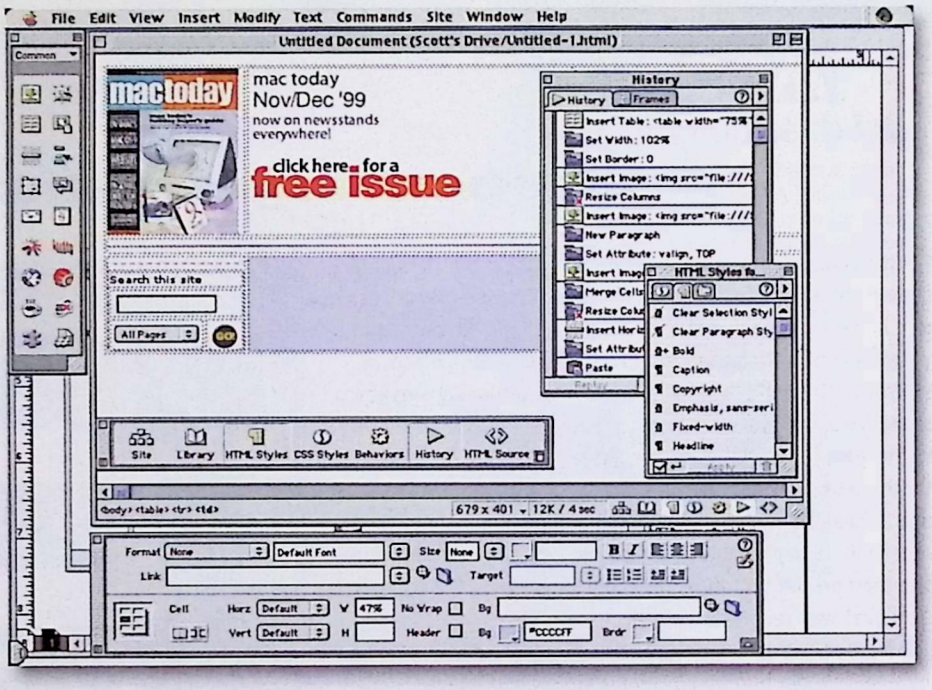
Say goodbye to NetObjects Fusion

NetObjects has discontinued their Web-page layout tool NetObjects Fusion for the Mac. While they did have a loyal following, they continued to lose marketshare to more than 20 other Web-development packages on the Mac. So long NetObjects, we hardly knew ye. . . . mt

MACWEBNEWS

What's happening on the Mac Web design scene

BY LARRY BECKER



Macromedia ships Dreamweaver 3

Macromedia just shipped a major upgrade to their very popular Web-authoring application Dreamweaver. Version 3 brings some powerful new features including a History palette (that Photoshop users will find very familiar), which includes a feature very similar to Photoshop's actions feature; a new Quick Tag Editor, which lets you edit HTML source code at the object level, without having to launch the HTML inspector; HTML style sheets for formatting text including character and paragraph level formatting; a fully customizable interface including the ability to create your own custom keyboard shortcuts; a palette for inserting special characters like ©, ®, ™, etc.; a new table object that lets you import any comma delimited data file into Dreamweaver 3; improved site management capabilities; and more.

Dreamweaver 3 lists for $299 and the upgrade from previous versions is $129. For more information visit www.macromedia.com/software/dreamweaver/.

Get your photos on the Web

The pan/tilt system (camera not included) can be accessed via the Internet

In one complete package, Mac users can now have just about everything you could want in a Web cam. Surveyor Corp. and Rearden Technology are responsible for the new software and hardware combo called *SiteCam-Transit*. SiteCam is a full-featured Webcam application for the Mac that features video capture, FTP, image archiving, motion detection, and QuickTime time-lapse movies. It also has a Web server capable of transmitting streaming video to any Internet browser. Support for Surveyor's TransitRCM pan/tilt—including presets, automatic camera control, and Web access—come from Transit.

The SiteCam-Transit bundle is available from Rearden Technology at their Web site (www.rearden.com/transit) for $495. mt

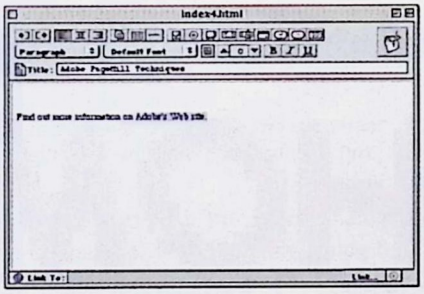
PAGEMILL TIPS AND TRICKS

by Scott Kelby

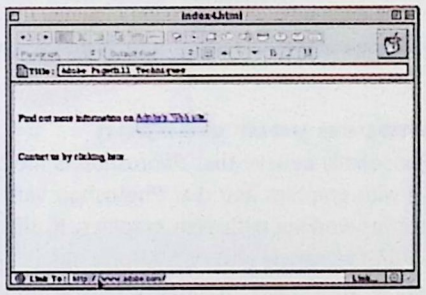
creating links inside and outside your site

A few issues back, we looked at how to create an Image Map within PageMill by importing a large image and using PageMill's built-in tools to divide that image into clickable regions. This issue, we're going to look at some tips for basic linking: page to page, making a graphic a link, setting up an email reply, and more. We'll start with a blank page and create a very simple (and somewhat ugly) Web page for our project (it's up to you to add graphics later to make it look good. Hey, this tutorial is about links, not about cool design).

Step One: Open a blank PageMill document by pressing Command-N. Make the Inspector palette visible by pressing Command-I. There's a pop-up menu for Background colors. Choose white from the pop-up menu to make the background color white. First, we'll set up a link to a page outside our site. On your page, press return a couple of times, then type the sentence "Find out more information on Adobe's Web site." Then, highlight the words "Adobe's Web site" with your cursor.

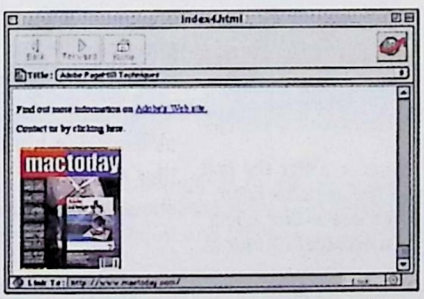


Step Two: Press the Enter key on your keyboard. When you hit the Enter key, you'll notice that your cursor is now blinking at the very bottom of your document window, next to the words "Link To." Now, all you have to do is type in the full Web address of the site you want this link to go to, then press the Enter key again to lock in the address. That's it.



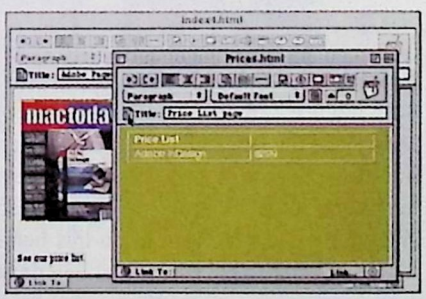
Now, let's try an email link. Press the Return key a couple of times, then type in the words "Contact us by clicking here." Highlight the words "clicking here," hit Enter, then in the "Link To" field at the bottom of your document window, type in "mailto:" followed by the Web address that you want your visitors email to go (i.e.: "mailto: skelby@mactoday.com").

Step Three: Now, we'll make a graphic be the link. Press the Return key a couple of times to move you down the page, then import a GIF or JPEG image (you can drag and drop these two file types from your desktop directly into Adobe PageMill). Once you've imported the image, click on it, and then press the Enter key again. Follow the same procedure as in Step two—enter the "Link to" information at the bottom of your document window. To test the link and see if it works, press the large Preview button at the top right of PageMill's window, then put your cursor over the graphic, and your cursor should change to a hand with an extended forefinger. The address for the outside link should appear in the "Link to" field at the bottom of your document window. Click on the large Preview button again to switch back to PageMill's edit mode. Now, onto linking to a different Web page within your own site.



Create another new page. Choose a different background color from the Inspector palette then save the file by choosing Save Page As from the File menu and naming it "Prices.html."

Step Four: Return to your original document, press the Return key twice, and then type the words "See our Price List" (if the type appears highlighted, it's picking up the link from your graphic. Just highlight the text and press Command-R to remove the old link). Next, highlight the words "Price List," then switch to your Prices.html document (the one with the different colored background). Before the word "Title," you'll see a tiny icon of a page (as shown above). If you don't see the tiny page icon, you forgot to save your page. Click and hold on this tiny thumbnail, drag it from your Prices.html document, and drop it on the highlighted words "Price List" from your original document to complete the link.



Check the link by (1) saving your original document, (2) switching to Preview Mode again, and (3) clicking on the word "Price List." The price list page will replace your original page in the preview window, showing that the link has been created.

That's it, the four types of links you're likely to encounter on a regular basis and how to quickly and easily create them. mt

DESIGNING WEB GRAPHICS by

Maria Langer

graphic text, part 2

In my last column, I explained how text, in graphic format, can benefit your Web page design. In this column, I complete my discussion of graphic text (at least for now) by showing you how you can add special effects that make text really stand out.

choose your weapon

I personally believe that *Photoshop* is the best tool for working with graphics and that Photoshop version 5.5 is the best tool for working with Web graphics. It offers a wide range of features to satisfy anyone's graphic needs. Best of all, it's compatible with many third-party plug-in applications, some of which are designed specifically to work with text.

But not everyone can afford to shell out the cold hard cash required to buy this gem. If you're one of the less fortunate, consider getting a copy of *GraphicConverter*, a very affordable and very powerful shareware graphics program by Lemke software. You can download it from Thorsten Lemke's Web site at www.lemkesoft.de/. I think you'll find the $30 price tag a real bargain.

plain old text

Plain old text can be created in any graphic software program. Simply use the text tool to type in the word or phrase that you want to appear as a graphic on your Web page. Use whatever formatting tools the program offers to set the font, size, style, and color—you may have to do this before typing in the text, depending on the program you use. Figure 1 shows a very simple example.

Figure 1. Formatted text makes a nice, borderless button.

One thing to keep in mind here is anti-aliasing. This feature, which is available in many graphics programs (including both Photoshop and GraphicsConverter) smooths the edges of text by creating pixels that combine both the text and background colors (see Figure 2). Although this makes the text look better, it's a bad option to use if you plan to set the text's background color as transparent when you save the graphic as a GIF file.

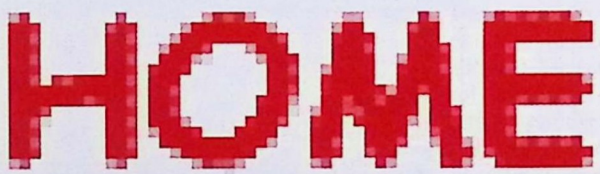


Figure 2. When you zoom in on the image, you can see the pixels that create the anti-aliasing effect.

drop shadows

A really simple do-it-yourself effect is drop shadows. Start by entering the text in a dark gray or black color. If the program you are using supports a blur effect (such as Gaussian blur), use it to slightly blur the text you entered. Figure 3 shows an example.

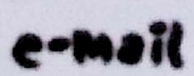


Figure 3. Enter the text in the shadow color, then use a blur effect (if available) to blur it.

Using the same font, size, and style, but a different color, enter the same text again. Drag it onto the original text, but offset it a bit—usually one or two pixels to the left and above the shadow. Figure 4 shows the completed example. Looks kind of 3-D, doesn't it?

Figure 4. When you slightly offset the same text over the blurred text, you get the completed drop shadow text.

using photoshop effects

If you have Photoshop 5.5, you can use the built-in drop-shadow effect to create drop shadows for any text. You can also use any of the additional built-in effects to make your text stand out. An added benefit is that the text remains editable—that means you can create one finished text graphic, then modify the text over and over to create additional graphics utilizing the same effects.

In Photoshop 5.5, use the Text tool to enter the text you want to create as a graphic. Then choose Layer › Effects › Drop Shadow to open the Effects dialog box with the Drop Shadow effects settings. Make sure the "Preview" check box is turned on, so you can see the results of your settings in the document window. Make changes as desired to set drop shadow effects. Look at Figure 5 for an example.

Figure 5. You can see your changes in the document window when you work with the Effects dialog box.

You can set multiple effects with the Effects dialog box. Simply use the pop-up menu at the top of the dialog box to select the effect you want to use, change your settings as desired, and turn on the "Apply" check box. Do this as many times as you like to apply any combination of the built-in effects: Drop Shadow, Inner Shadow, Outer Glow, Inner Glow, Bevel and Emboss, and Color Fill. (Just don't get carried away—you could end up with an illegible mess.) The document window will show the affect of your changes as you work (see Figure 6). You can always turn off the "Apply" check box to disable an effect.

Figure 6. You can apply multiple effects to the same text. This example applies the default settings for Drop Shadow, Outer Glow, and Bevel and Emboss.

plug it in

If you're really into creating hot looking text, you might want to check out Photoshop plug-ins for working with text. These plug-ins add more text effects features than the ones built into Photoshop.

An example is *Vertigo 3D HotText* (see Figure 7) by Vertigo Technology Inc. This plug-in enables you to create truly three-dimensional text in the font and color you choose. You can apply a number of related effects, including bevels, lighting, and textures. You can set up the text to follow a path—such as a curve or a spiral—and you can change the "camera angle" to change your perspective of the text. When you're finished setting options, Vertigo 3D HotText renders the settings to create a final graphic image in Photoshop (see Figure 8).

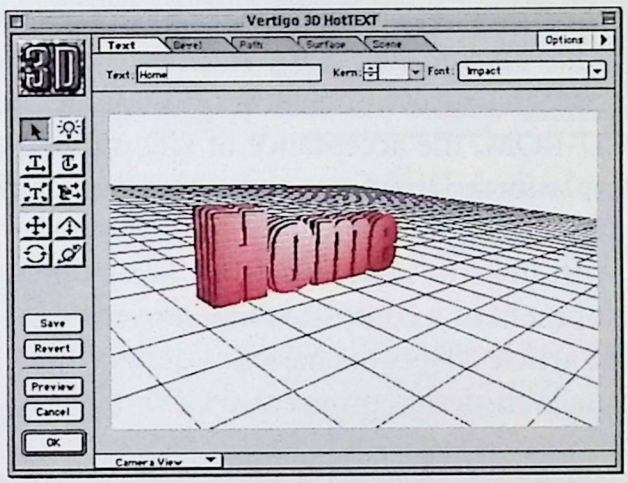


Figure 7. Vertigo 3D HotText enables you to add three-dimensional effects to text.

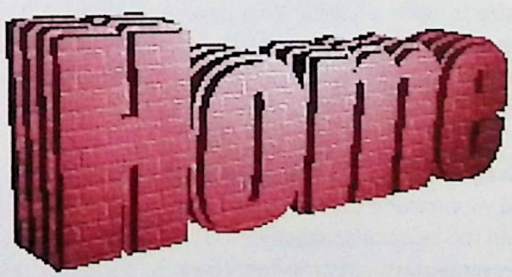


Figure 8. The resulting settings are rendered into a final graphic in Photoshop.

conclusion

Don't feel constrained by the limitations of HTML and your visitors' available fonts when including formatted text on your Web site. Instead, turn some of that text into images. You'll not only gain complete control over what the text looks like on screen but you can include effects that really make that text stand out. mt

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Maria Langer is a freelance writer and consultant based in Wickenburg, AZ (www.wickenburg-az.com/). She is the author of over two dozen books, including Mac OS 9: Visual QuickStart Guide *and* PageMill 3 for Macintosh and Windows: Visual QuickStart Guide. *Visit her on the Web at www.gilesrd.com/mlanger/.*

WEBMASTER TIPS AND TRICKS

by Larry Becker

offline web sites—a new multimedia alternative

My fascination with the potential of multimedia started way before I was exposed to the Internet. I was weaned on *Hypercard* and *VideoWorks Interactive* (now called *Macromedia Director*), and since then we've watched multimedia become much more capable and a whole lot more complicated. As people get more used to receiving materials on CD-ROM, the acceptance of CD multi-media presentations has grown. While full-blown, cross-platform Director presentations are getting more impressive (and expensive), companies are discovering the more affordable option of providing their interactive CD as an offline Web site with links to materials. It's a great timesaver and cost-effective alternative to the normal development of a complete Director project.

This article covers the basics of designing a cross-platform CD-ROM presentation using your favorite Web-design program, a CD burner, and *Adaptec Toast* software.

big, fat, graphics... no problem!

One of the limitations of traditional Web-site design is that designers have to really *crunch* graphics to the smallest possible file size to build a usable Web page. Not on a CD. The usable size of a CD is 650 Megs and the access speed (12x to 40x players are common) eliminates the normal bottleneck of an Internet connection.

crossing platforms... no problem!

If you build your multimedia project as a Web site, a browser on any platform will be able to access your CD "site." Sure, Director presentations can run on Macs and PCs from the same disk, but you'll need to own a copy of Director for each platform so you can make a "projector" of your presentation for each platform. Plus, you'll even have to work on a PC (yuck) to get it done. Just like Internet sites are automatically cross-platform, so is a CD based site.

okay, so you understand why... here's how:

Start by building your "local" Web site as you normally would. Use your extra large (because you can) graphics in the site, and test it on your local machine. Keep in mind that you should still try your creation on a few different browsers to make sure it looks okay. Here's the one rule that you *must* remember: use the "eight-dot-three" naming convention throughout your site.

Since your finished creation will be going on a cross-platform CD-ROM, the file names you use must be in a form that will work on a "hybrid" formatted CD. Specifically, your file names may contain no more than eight characters, then a period, then the three-character extension (like .htm). If you overlook this rule, your local site won't work right on anything but a Mac. You'll need to limit any folder titles to eight characters as well, and don't use any spaces or unusual characters in the file names or folder names.

three cheers for toast

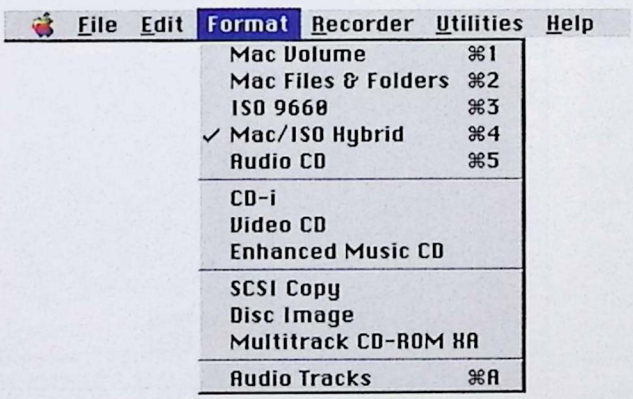
Most Mac CD burners come with Toast CD mastering software from Adaptec. Toast is great because it's capable of burning several formats of CDs for compatibility with various platforms and different uses. It's user friendly, and it's free with most CD burners. This project will take advantage of the "hybrid" format for Mac and PC compatibility on the same disk.

Get your Mac ready to burn a CD by shutting down anything that might interrupt the burning process. If your computer interrupts the data stream to the CD burner during the write process, you will need to start again with a fresh disk. Turn off your fax/modem so it doesn't try to answer the phone while you're burning, quit all of your other programs, etc. One more thing, your Mac will be unusable for anything else while it's burning your CD, so plan to take a break once you start writing your disk.

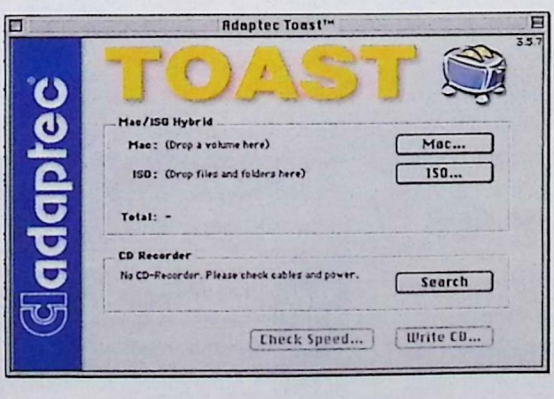
Launch Toast and go to the Utilities menu. Select "Create

Temporary Partition..." and choose a name (8 or fewer characters) for your CD in the dialog box that appears. What happens next is that Toast will temporarily segment your hard drive and create a separate "virtual disk" of the size you specify. The default is 650 MB since that's the capacity of a CD, but it won't work unless you have more than 650 MB available on your hard drive before you start. You can also choose to make a smaller size partition if you know your needs will not require the full 650 MB.

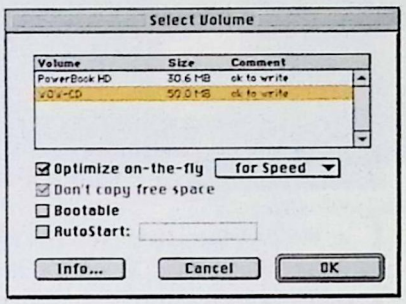
Once the partition is created, it will appear as a drive icon on your desktop that acts just like another Mac hard drive. It is possible to create a hybrid disk without using a temporary partition, but you run the risk of having incorrect block sizes in your data. That means a bad disk, and we don't like bad disks. You *could* read the manual to determine how to test block size and correct for it, but the temporary partition is automatically correct. Now, copy your Web site to the temporary partition.



Next, you'll need to select "Mac/ISO Hybrid" from the Format menu. You'll see the top half of Toast's interface window appear with two buttons. Drag the icon of the partition from the desktop and let it go on the "Mac..." button. A brief summary of your data will appear in that area of the interface window beside the Mac button.

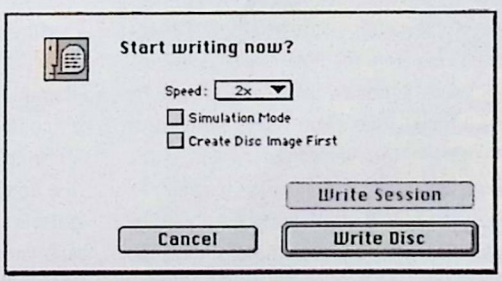


Finally, open up the partition and drag all the contents to the "ISO..." button. This time the information to the left of the ISO button will include the word "shared." There are a few preferences you might want to set to make your disk appear a bit more professional. You can click on the Mac button and select "Optimize on the fly for Size." This will eliminate excess space on the final CD (in case you wondered how the pros burn CDs with "Zero K available"), *plus* it will also reduce the time it takes to burn the CD, since it's not copying blank disk space.



burn, baby, burn

Now click the "Write CD..." button at the bottom of the interface and select "Write Disk." Since most burners can handle multisession CDs, this is an option, but you must avoid it for mastering our cross-platform project. That's it. Once your CD is done, you should test it on a few Macs and a few PCs to make sure you didn't overlook something during creation.



the professional touch

To make your CD more user-friendly, you should consider including an ASCII text file called "READ_ME," with instructions for accessing the CD's contents using their browser. You might also consider naming your main HTML page "START.HTM" instead of "index.htm" because it makes for an obvious starting point, and since your site isn't online, the need to use "index.htm" or "default.htm" is eliminated. You might also consider having absolute links to Web resources, so people who are online while browsing your CD can jump to the Internet from your disk.

Director has obvious strengths and can produce awesome presentations, but when it comes to budget and quick development for multimedia on CD-ROM, local Web sites are hard to beat. mt

Larry Becker is a Webmaster in central Florida. He owns NAIWP, Inc. which is an Internet seminar and training company, and addtraffic.com, which is the site for his Web design firm. Larry can be reached at: L_becker@naiwp.com.

PRODUCT REVIEWS

WE RATE THE HOTTEST NEW PRODUCTS FOR GRAPHICS, MULTIMEDIA, AND WEB DESIGN

Adobe PressReady

graphics *turn your inkjet into a color proofing system*

For the past five years, I've been using Epson Stylus printers to provide clients with *pseudo*-proofs of color designs. These prints were accompanied by PMS swatches and directions for clients "to see how the color works in this design. Don't judge color from the print but from the PMS swatches."

My designs, basically from *PageMaker*, were good indicators of what the finished product *should* look like. But after numerous shots at different color management systems, the PMS colors never matched their color swatches.

I tried three different PostScript RIP (Raster Image Processor) software packages, all with little or no success. The ones that *did* print showed gross halftone dots and color that varied drastically from the PMS colors used.

So, when Adobe's *PressReady* arrived for review, I frankly had slight hopes for another PostScript RIP. Drop-jawed amazement is the only way I can describe my initial reaction.

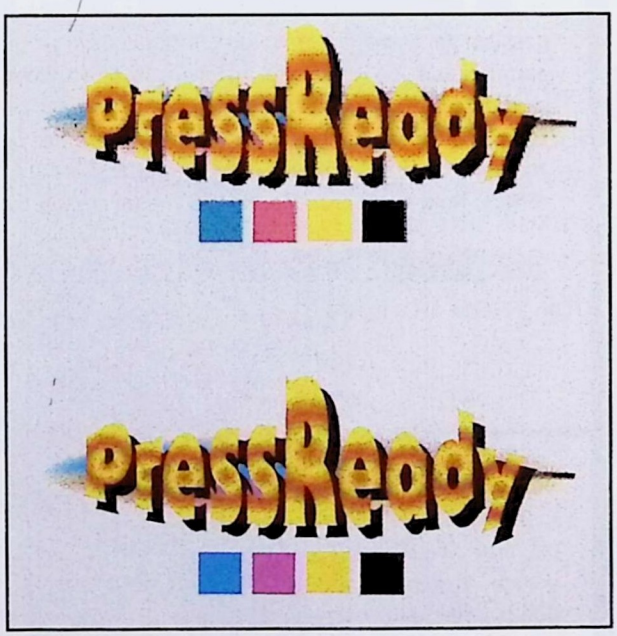
PressReady is a PostScript Level 3 driver for inkjet printers. It makes these under-$500 machines true proof printers! The initial release supports Epson Stylus 800, 850, 1520 and 3000; HP 895C, 1120C and 2000C; and Canon BJC-8500 printers. Software for newly supported printers can be downloaded from www.adobe.com/prodindex/pressready/printers.html.

Unlike previous flirtations with PostScript RIPs, I found PressReady easy to install (although it seemed to take forever) and even easier to use. The brief Quick Start printed manual does indeed get you started—and quickly.

The big test was a PageMaker file that contained EPS files from Adobe *Illustrator*. On my maturing Epson Stylus 800, these had always printed with pixelated, jagged edges and inaccurate color as PostScript images are wont to do on QuickTime printers. With PressReady running PageMaker, the EPS files printed as flawlessly as they should on any PostScript output device: Smooth and clean, even after being enlarged in PageMaker by as much as 500 percent.

More amazing is the fact that PMS colors printed spot-on—a perfect match for their counterparts from the Pantone swatch book—even on plain paper. PressReady also produces photo quality prints from PageMaker that equal those printed directly to the inkjet from Photoshop.

Once installed, PressReady shows up only as a Control Panel called Adobe Print Color and a printer driver in the Chooser. From the Control Panel the user selects from eight CMYK and four RGB color spaces. PressReady then provides the proper Custom ICC Profile and PPD (PostScript Printer Description) for your applications' print dialog boxes. In addition, custom profiles may be created and saved.



Shown at the top is the Epson Stylus 800 EPS graphic from PageMaker at 1440 dpi. Shown at the bottom is the Epson Stylus 800 EPS graphic from PressReady at 1440 dpi.

Each application seems to treat PressReady differently in the Print dialog box. For instance, in PageMaker 6.5, one must be sure to select the proper PPD, then go to the *Features* box to select halftone screening type, print quality, paper type and resolution. A variety of preset page sizes is available and custom pages may be created and saved.

Create Adobe PDF is a "virtual printer" based upon Adobe Acrobat 4.0 *Distiller*, and it allows easy creation of press-optimized PDF files that can be emailed to clients for review with Acrobat Reader or to printers for high-resolution PostScript output.

In practice, PressReady uses PostScript Level 3's speed to great advantage. Output on my Stylus 800 was about three times faster than for the same file printed with the Epson driver. Combine this with accurate color and detailed PostScript art rendition, plus drastically-reduced proof costs, and PressReady must be considered one of the revolutionary products of the 90s. —Jim Patterson

the verdict

Mac Today rating: ★★★★★

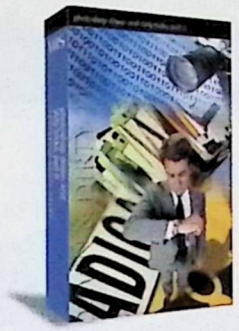
Hot	Fast, accurate color and EPS proof-quality reproduction on inkjet printers.
Not	Was not developed until 1999.
From	Adobe Systems, Inc. www.adobe.com
Price	$249

it's like having a photoshop guru teach you one-on-one

Thirteen awesome Photoshop training videos featuring *Photoshop User* Editor Scott Kelby

Adobe Photoshop Down & Dirty Tricks, Vol. 1

This bestselling video features *Photoshop User* Editor Scott Kelby teaching you the some of the most requested Adobe® Photoshop® tips and techniques. We're talking drop shadows, layer mask tricks, compositing, filter tricks, special effects, advertising effects—it's all here in an easy to follow step-by-step format.



Adobe Photoshop Down & Dirty Tricks, Vol. 2

By popular demand, we've created another down and dirty tricks tape that's already become a classic. Volume 2 is packed full of sneaky new tricks, cool special effects, gradient tricks, texture effects, simulating traditional painting, and all the same "down and dirtyness" that made Volume 1 a best seller.

Adobe Photoshop Selection Secrets

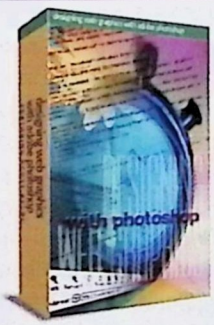
Scott teaches you the most important selection tools and techniques including how to make impossible selections like wind blown hair. This video starts at square one and teaches you the techniques you'll need to start making selections like a pro! If you've ever struggled with selections, this is for you!

Layers Techniques For Photoshop

Learn step-by-step how to use the most important layers features and techniques which will open up a whole new level of efficiency and creativity. You'll learn: how to use layers masks for instant collages, how to get the most from the built-in layers effects, drop shadow tricks, plus lots of tips and shortcuts!

Photoshop Color Correction Made Easy

We take the mystery out of color correction by tossing out all the techno jargon and teach you, step-by-step, the easy way to color correct photos for print, multimedia and the Web. You'll learn the easy way to remove color casts, sharpening tricks, getting perfect flesh tones every time, color correction "by the numbers," and more.



Designing Web Graphics with Adobe Photoshop

This video teaches you step-by-step how to optimize your graphics for the Web. You'll learn the pros' inside secrets for creating Web graphics that look cool and download fast! You'll learn which file formats to use, when, and why; the secrets to crisp-looking Web images; creating seamless backgrounds, how to transparent background for your images, and more!

Adobe Photoshop For Beginners

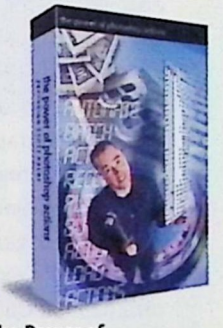
If you're new to Photoshop, this tape will get you up and running fast as Scott takes you step-by-step through only the most important tools and features. You'll learn how to make accurate selections, important keyboard shortcuts, essential tool options, cloning techniques, paths essentials, and other important techniques you need to know!

Adobe Photoshop Photo Retouching

Learn the easy way to quickly retouch images, repair damaged photos, remove unwanted objects, get rid of red eye, fix under/over exposed images, repair rips and tears, plus a host of essential tricks, shortcuts and retouching techniques that can save you time and money. If you're into photo retouching, this video is a must-have!

Adobe Photoshop Type Secrets

This video teaches you how to take control of Photoshop's type features and add a new level of efficiency to your work. You'll learn all the cool shortcuts, timesaving tips, and some mondo-cool type effects that will open a whole new world of creativity. If you ever wanted to really get a handle on using type in Photoshop, this is for you!

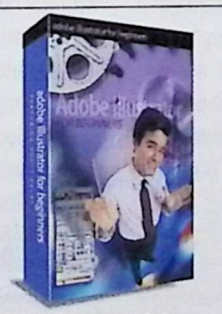


The Power of Photoshop Actions

If there was ever a Photoshop video that can instantly add a new level of productivity to your work, this is the one! You'll learn how to bring real automation to your work using batch scanning, which simple actions can cut your production time in half, and some little known actions tricks that can save you time and money right away! You'll love it!

High-tech Interface Design with Adobe Photoshop

Finally, the secret of designing those high-tech interfaces is revealed and you'll be absolutely amazed at how easy it really is. You'll learn how to create and apply textures to your interface, how to create elements with that tech 3D look, tech button design, wires, tubes, and much more. There's never been a video anything like it!



Adobe Illustrator 8.0 For Beginners

This video teaches you the most important tools and techniques to get you using Illustrator like a pro in no time! You'll learn: the best navigation techniques, working with paths and the Pen tool, using color, type techniques, masking techniques, and the essential keyboard shortcuts you need to know.

Adobe Illustrator 8.0 Down and Dirty Tricks

Scott shows you the easy way to create the most requested Illustrator special effects in this fast-paced video, including: killer Type effects, putting type in a circle, on a path, special effects masking, the trick to bending type on an arc, simulating transparency, using blends for effects, and much more!

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REVIEWS

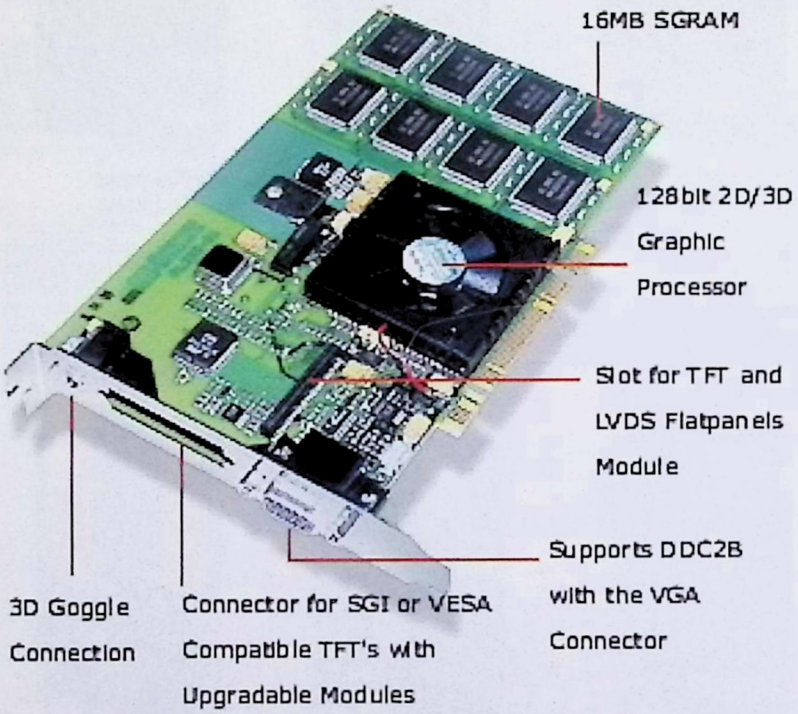
Formac ProFormance 3

graphics *graphics accelerator card boosts performance*

For those of you who feel your monitor takes too long to refresh or your graphics take to long to resize, then a faster graphics card may solve your problem. If so, the ProFormance 3 Graphics Accelerator Card from Formac is a wonderful solution at a very affordable price.

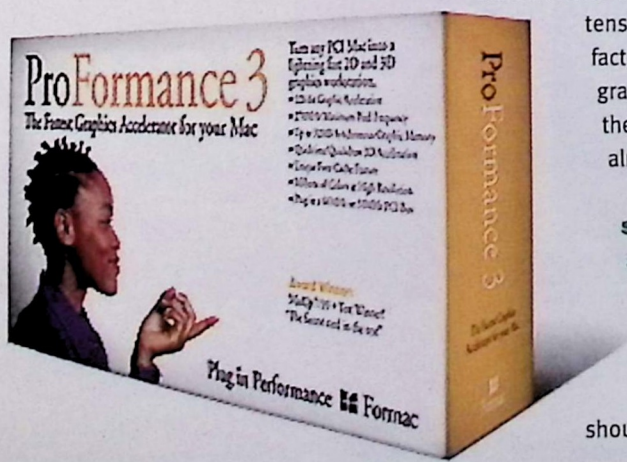
techie stuff

The ProFormance 3 is designed for graphics and multimedia professionals and engineered specifically for the PCI based Macintosh. A full 128 bit processor architecture, coupled with an 270MHz integrated RAMDAC, delivers the kind of graphics performance professionals demand. With 16MB of synchronous memory on board, it also handles 3-D games and large graphic textures with extraordinary speed. The card has full QuickTime and QuickDraw 3D Acceleration and, since December, also boasts OpenGL compatibility. The card plugs easily into a 66MHz or 33MHz PCI Bus and has a regular VGA connector for your monitor. If you are using an older Macintosh monitor, you will have to use an adapter with it. The card even has a connection on board for 3-D goggles, although I did not test this feature.


16MB SGRAM
128bit 2D/3D Graphic Processor
Slot for TFT and LVDS Flatpanels Module
Supports DDC2B with the VGA Connector
3D Goggle Connection
Connector for SGI or VESA Compatible TFT's with Upgradable Modules

performance

Overall, the card did extremely well in various tests. I placed the card in a PowerMac 9500, where the original factory installed card was working off of a barely usable 2MB of VRAM. The ProFormance 3 card drastically accelerated several tasks in various applications. Most notably was Adobe Photoshop, where the card accelerated screen redraws and other pixel intensive tasks with ease. In fact, scrolling through a large graphic in Photoshop with the ProFormance 3 card is almost too fast!



should i or shouldn't i?

Well, it all comes down to the age old question (computer age that is) of whether or not you should upgrade your current graphics card to the ProFormance 3 card from Formac. If you have an older Macintosh and you do a lot of graphics work, I'd say *absolutely*. However, if you are currently working on a blue and white G3 (let alone a graphite G4), I doubt it. The newer machines come with a built in ATI Rage 128 chip that does a very good job on graphics. While the ProFormance 3 might actually do a better job on some tasks than the Rage 128, I doubt it would be enough of an improvement to justify the purchase of a new card.—Rod Harlan

the verdict	
Mac Today rating:	★★★★
Hot	Fast. Easy to install.
Not	Very driver dependant, always check the Web site for the latest driver.
From	FORMAC www.formac.com
Price	New $260

HP DeskJet 970Cse

graphics *a quiet printer with a great image*

I love this inkjet printer war! HP's newest salvo—the Desk Jet 970Cse—raises the bar for photographic quality, and that can only benefit the person shopping for a new inkjet.

With a maximum resolution of 2400 x 1200 dpi, the 970 makes excellent photographic images and also provides professional quality for everyday printing.

With a price of $399, it's certainly competitive in the price battle.

Perhaps its biggest operating benefit is blessed silence. The 970 is so quiet that one has to check the blinking green indicator to make sure it's working.

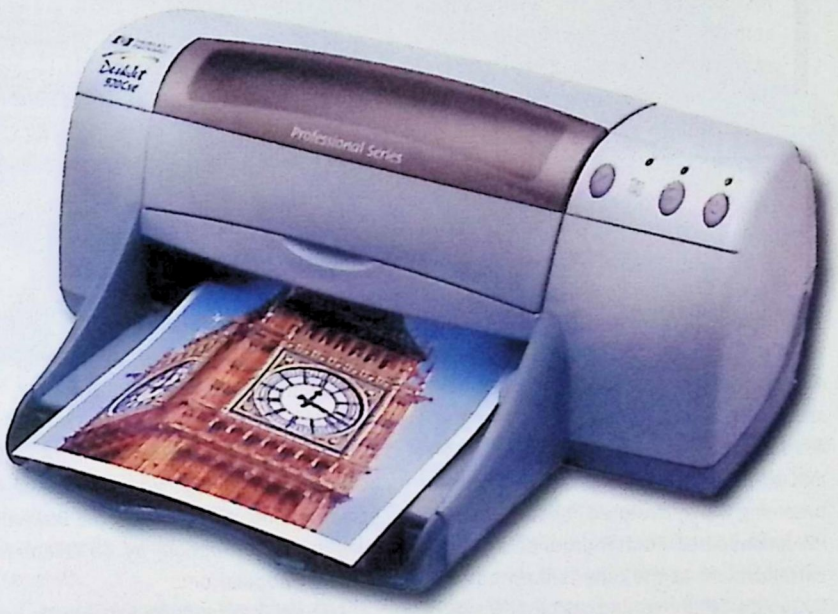
As a photographer, my biggest interest was to check out the photo print quality. A 6 x 9-inch image at 300 ppi printed in seven minutes with incredible detail and no color shift from Photoshop on an uncalibrated iMac. HP uses enhanced Color Layering Technology with five picoliter dots to add to the quality of the 2400-dpi image.

As is the case with nearly every brand of inkjet printer, the choice of medium (paper) has great effect upon the final image. The printer driver for the 970 offers draft, normal, and best modes, coupled with a choice of 15 different media.

Choosing a particular type of paper stock in the print dialog box controls the resolution of the image (but, of course, you can lie to the printer). For instance, using HP's matte Brochure & Flyer paper, the resolution was obviously lowered for the same test image, as it printed in only three minutes with excellent detail. Even better, the same image was printed again on the reverse side of this stock with no ink bleed or show-through. The Brochure & Flyer paper is aptly named and ideal for producing short-run four-color flyers.

Couple this paper with the 970's Automatic Two-Sided Printing Module and your office can have a mini four-color press.

Highest quality was achieved with Premium Plus Photo Paper, which is a double-weight stock available in matte or glossy finish.



Users must be careful to select the right mode, quality, and media to ensure getting desired results. Fortunately, the selection can be saved as a default, avoiding the frustration of printing a 30-page memo in the highest resolution mode.

The DeskJet 970Cse uses two cartridges: black and a Cyan/Magenta/Yellow cartridge. No special inks are required to make photo-quality prints.

While the highest resolution photo output took about a minute longer than my Epson Stylus did to print the same image, the 970's print speeds are still impressive. HP claims 12 pages per minute in black and 12 pages per minute for color copies, which I achieved in the draft mode.

The printer's curved top deck is occupied only by three indicator lights and control buttons. The power button light also serves as an operating indicator, while the low ink level indicator and print cancel/resume buttons help save job interruptions.

The printer was simple to set up and run. The user manual isn't very clear as to how to load paper (emulsion down) so my first effort printed on the wrong side of the photo paper, resulting in a smeary mess. Peeking under the printer's curved lid is a no-no, causing a pause in printing. Also, the printer refused to function in the background printing mode.

But these minor quibbles aside, the DeskJet 970Cse represents excellent value for quality reproduction that challenges Epson's standing as the digital photo-printing leader. —**Jim Patterson**

the verdict	
Mac Today rating:	★★★★½
Hot	Highest resolution yet for a consumer-priced inkjet printer. Good speed and auto two-sided printing. Virtually noiseless.
Not	Minor driver software glitches.
From	Hewlett-Packard Company www.hp.com
Price	$399

REVIEWS

Imation SuperDisk

graphics *simple and slick, easy on the wallet*

I first saw Imation's (an independent spin-off company of 3M) *SuperDisk* at PC Expo in 1996. Then, named the LS-120, the unit offered great promise, chiefly the ability to read and write to 720KB, 1.4MB, and 120MB media that looked almost identical to the standard floppy. Iomega's Zip Drive was already on the market, so Imation was playing catch up.

Although the LS-120 offered more read/write utility than the Zip and its media provided larger storage capacity, the LS-120 (parallel) was significantly slower than the Zip (SCSI). And despite the Zip's format being unique to its drives, Zips were becoming widely accepted in both Mac and PC communities. Further proof of the Zip's entrenchment at the time is born out by SyQuest's failure to find success deploying its EZ 135, although it was 20% faster than the Zip drive, comparatively priced, and its media offered an additional 35% capacity.

It's my opinion that the external storage market is driven more by media acceptance than it is by capacity, speed, or price. The new 2.2GB ORB drive is fast and the $30 media is an excellent price, but few people I know have yet embraced it. Remember the floptical?

The SuperDisk made a strong reappearance at just the right time—when Apple introduced its "i-opening" iMac. Most people were stunned to learn the iMac came without a floppy, but Imation's SuperDisk filled the void. It arrived in stores within weeks of the iMac's release, and wearing its bondi-blue and ice colors, it looked right in place next to the iMac. The SuperDisk's acceptance was further strengthened by good fortune. The iMac was selling to consumers, most of whom had no experience with Iomega's Zip and no investment in that media format. And Iomega's USB Zip was not in place during the iMac rollout, though there was no doubt it was coming.

Transition can be difficult. We eventually learned to adapt to computers without floppy drives, and companies like Quark, which required floppy disk installers for their software, adapted, too. Iomega was not out of the game for long, and although the SuperDisk remains a good option, by no means is it the most popular one.

I found it almost impossible to write about the SuperDisk without making comparisons to the Zip. I was relieved to learn that the folks in public relations at both Imation and Iomega expect comparisons.

The SuperDisk has some positive features beyond its ability to read floppy media, but it also lacks some. On the positive side, the drive is sturdy. Unlike the Zip drive, which is virtually naked—its case being part of the drive itself—the SuperDisk mechanism is enclosed in a case. Some folks find the SuperDisk's ice color is more in sync with the multi-colored iMacs than the Zip's translucent blue. Imation offers colored bezels to match the new iMac fruit colors. Were the floppy drive on my beige G3 (outfitted with a USB card) to fail, I would probably buy a SuperDisk as its replacement. For the PowerBook user, VST offers both the Zip and the SuperDisk, but the SuperDisk can perform double duty as a floppy.

The SuperDisk's biggest weakness is its uncommon format. You have a far greater chance that someone will be able to share your Zip than your SuperDisk media.

The SuperDisk and the Zip have more in common than not, if you will allow some flexibility. Both units are available in USB and SCSI format (the SCSI SuperDisk is OEM'd by Winstation). Both drives come with AC adapters and cables. Neither the Zip nor the SuperDisk can be considered fast. The media cost, depending on where and in which quantities you buy, are comparable and readily available. Both drives require software drivers. Both drives come bundled with backup software; Iomega has its own collection, which is always included, while the SuperDisk (currently) comes bundled *with Retrospect Express*, an excellent backup utility.

One final point to consider is that Panasonic and Imation recently announced that the SuperDisk media would be used in Panasonic's PalmCam digital cameras. The storage capacity is exceptional—1500 images at 640 x 480, 900 in fine, and 450 in superfine resolution. With this kind of storage for digital photography, the SuperDisk may be a viable solution over other drives. SuperDisk drives can also read SmartMedia floppies. —**Bill Achuff**

the verdict

Mac Today rating: ★★★ 1/2

Hot	Dual utility as both floppy and 120MB storage.Sturdy design. Excellent option for PowerBook users. Media now used by Panasonic PalmCams.
Not	Media is not widely accepted. Slow. Cannot boot from a USB device
From	Imation www.imation.com
Price	$149.95

Olympus C-2500L

hardware *camera delivers sharp images and giga-features*

Since the introduction of its first digital camera, Olympus has been the source of an ongoing debate between proponents of SmartMedia cards (the Olympus standard) and higher-capacity CompactFlash cards.

With its new C-2500L "filmless" camera, Olympus ends the argument by including both SM and CF card slots in what is one of the best consumer digital cameras of the year (1999).

A single-lens reflex design, the C-2500L boasts a resolution of 2.5 megapixels and a host of professional level features in a relatively small, easy to handle camera. Since it's a SLR, the C-2500L's LCD is not used for focusing and composing, only review and menu control. Perched on the upper left corner of the camera back, the viewfinder is ideal for right-eyed photographers. A diopter control allows for sharpest viewing regardless of your eyesight.

The f:2.8, 35–105mm (equivalent) zoom lens sits in an elongated housing that extends 3-1/2 inches from the camera body. Focus and zoom is internal, so the housing makes an excellent grip to steady the camera. However, the user must be wary of covering the pop-up flash.

The C-2500L equals the Nikon CP950 in close focus capabilities with a "super macro" mode that focuses to an .8 inch. Unlike the Nikon, the built-in flash can't be used in super macro as it creates a lunar eclipse-like shadow over the close subject. Also, the lens itself casts a shadow when trying to photograph a flat subject (i.e. a business card) in the super close mode.

Like most of the '99 crop of digitals, the C-2500L sports nearly all of its shooting controls on the top deck with information displayed in a small LCD. Sadly, the LCD does not have a backlight, so a small flashlight is advisable for work in total darkness.

Metering is by switchable (top deck button) center-weighted or spot mode. Both modes resulted in excellent exposures. Exposure values of +2 to -2EV can be adjusted from the top deck, as can focus modes and flash controls.

If the C-2500L has any basic exposure weakness, it is in the fact that the camera has only two aperture stops: wide open and stopped down. In the wide-angle position, the apertures are f:2.8 and f:5.6 and the two-stop range doesn't provide the depth-of-field that a much smaller aperture would.

The simplistic aperture range is more than made up for by the C-2500L's range of shutter speeds. In the Program and Aperture exposure modes, the shutter speeds range from 1/4 to 1/10,000 seconds. In Manual mode, the slow speeds work on down to a full eight seconds.

The C-2500L is probably the most flash-capable digital camera in the consumer price range. Its built-in strobe unit hides under the flat top deck and pops up at the push of a button. Flash modes include Automatic, Fill, Off, and the excellent Auto Red-Eye which fires a brief strobe burst before exposure.

In addition, a top deck hot-shoe provides for additional flash power from the dedicated Olympus FL-40 unit, as well as non-dedicated units, that meet certain specifications. The camera's menu also offers flash over- and under-exposure control and front- and rear-curtain flash effects.

After making a photo, the image appears briefly in the LCD while the camera loads it to the selected card. Olympus does not provide for instant deletion of an image while the C-2500L is in the shooting mode. In the Playback mode, images appear quite bright, can be viewed in several sizes up to 4X, and can be scrolled.

The camera's menus are exceptionally bright and easy to navigate with the four-point rocker button on the back. A small button on the top of the back allows switching between SM and CF cards, and provision is made for copying images from one card to the other.

To this point, just the tip of the C-2500L's feature set has been touched upon. The telling points are how well the camera handles and how good are its images. The answer: excellently and excellent.

In the field, most experienced photographers will be hard-pressed to tell the C-2500L from a conventional film camera. In Photoshop, the 1368 x 1712-pixel image (72 ppi) is extremely sharp looking with little color correction needed. Reduced to 7 x 9 inches at 300 ppi, my images printed beautifully on a 1400-dpi inkjet.

The C-2500L comes with everything the accomplished digital photographer needs: 32 MB SmartMedia card, four NiMH batteries and charger, serial cable for direct hookup to PC with an adapter for Mac platforms, a video cable, a remote control, neckstrap and lens cap, and an excellent software package on CD. CF photographers will have to supply their own cards.

—Jim Patterson

the verdict

Mac Today rating: ★★★★★

Hot	Top-line digital SLR with 2.5 megapixel resolution and giga-features. Produces excellent images.
Not	Apertures limited to two. Control panel LCD doesn't light up.
From	Olympus www.olympus.com/digital
Price	$1,499

Interactive Solutions MovieWorks 4.6

Multimedia *movieworks, well... works.*

So, in this Internet age, we all have to become super-duper, dynamo multimedia professionals. We are supposed to know computer video editing, graphic design, computer audio editing, animation, interactive presentations, and more. The reality for most of us is that we don't have the time to master—or the money to purchase—large, powerful tools for these things. So, we get by with a little bit of knowledge about each aspect, and we muddle through.

Now, there's hope for us all. MovieWorks 4.6 from Interactive Solutions is a suite of five individual applications (MovieWorks, Video, Audio, Paint, and Animation) that work seamlessly together to create a powerful toolbox of software for both novices and professionals. Whether you are looking to design a photo slide show, a video sequence, a presentation with audio clips or an animation, it can do it all and save you time and money in the process. MovieWorks, in a sense, is like having light versions of the more expensive programs available. The best news of all is that this app is only $99! Go ahead, try and beat that for what you get here.

A MovieWorks project is made up of one or more scenes (similar to Flash or Director). There's no limit to the number of scenes or objects (i.e., text, video, pictures, graphics, animations, sounds, 3D models, MIDI, etc.). The end product can be anything from an interactive presentation to a QuickTime movie to straight to video (MovieWorks also features video capture and frame capture).

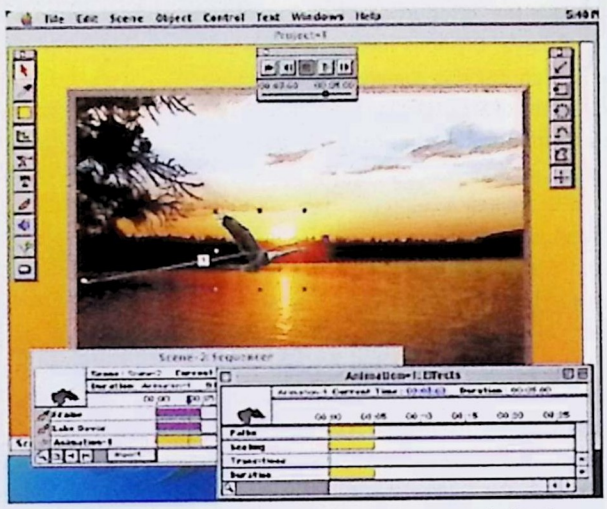
MovieWorks gives you the power to create as many scenes as your hard drive can handle. For example, Scene 1 could be a video sequence, Scene 2 could be an animation, and Scene 3 could be a slide show. You can then link these scenes in some sequential order or create Scene 4, which could be a menu with buttons that call up particular scenes, placing "back" buttons on each scene taking you back to the menu scene.

the power of quicktime

The major strength of MovieWorks is the fact that it is based on Apple's QuickTime architecture. This means that you get all of the graphics formats and audio/video formats that QuickTime supports, giving you smaller file sizes thanks to QuickTime's media compressors, which are included in MovieWorks.

MovieWorks has some surprising features that cannot be found in programs costing ten times as much, such as its unique Auto-Sequencing feature that gives you the power to rip through precise sequencing of video, audio and pictures with a single mouse click. A new feature in MovieWorks 4.6 is the ability to create markers during an audio or video clip and then auto-sequence pictures (such as slides for presentations) to the track instantly. Pretty cool.

MovieWorks also exports QuickTime movies without rendering! This feature leads to faster editing and much smaller file sizes for slide show-type projects. Although not mandatory, it is still recommended that you turn rendering on with video collages for better playback results and smaller file sizes.



Animation effects are a snap with the simple geometrical tools and the effects dialogue box.

interactive presentations and animations

The interactive presentation feature (when you include buttons) is only limited by the fact that the free player is currently only available for Macintosh users, although, I'm told that it is "in the works"—no pun intended. Other than that, its linking feature, which allows you to call up countless individual scenes, makes it a great buy. A great feature for the interactive presentations is the custom play controls for Play, Stop, Rewind, and Quit that you would normally find in high-end apps, such as Director.

MovieWorks incorporates some powerful animation capabilities for the price, as well. Any object can be placed on a path using simple geometrical tools. You can create multiple-frame animations that can also be placed onto paths, creating a "moving experience" for viewers. MovieWorks can scale any object over time or accelerate or decelerate objects within an animation. For example, you can create a bird with two frames for flapping wings and make the bird look as if it's flying "away" from you into the sunset by scaling (decreasing the size) the object as it moves along the path.

getting technical

A key feature of MovieWorks is the fact that it allows users to render or not to render their movie exports. You don't want to render slide shows, since Apple's QuickTime Player will present real-time special effects tracks created in MovieWorks (such as transitions) during playback. If the file is rendered, QuickTime will create bitmaps of each frame of the special effect, making the file size much larger.

With video editing, the process is very similar (drag and drop) to creating a slide show, with one exception: you will need to turn rendering on since you are compressing (using a codec such as Sorenson) and consolidating a group of video clips into one QuickTime video track.

I hate to use a cliché to convince someone of purchasing a software title, but for the price, MovieWorks 4.6 is a steal.— Rick Tracewell

the verdict

Mac Today rating: ★★★★★

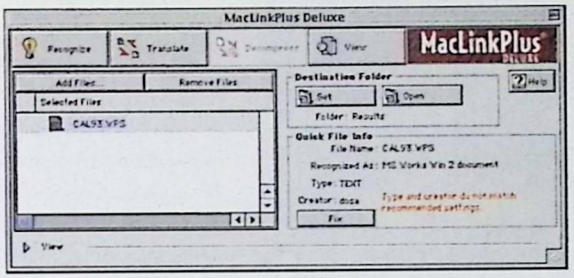
Hot	For $99, you can't go wrong. Powerful, easy-to-use, and did I mention it's only $99?
Not	The interactive files can be played in the free MovieWorks player, but the player is not yet available on Windows, only Mac.
From	Interactive Solutions www.movieworks.com
Price	$99

DataViz MacLinkPlus Deluxe 11.0

multimedia *all-format, cross-platform media tool*

DataViz's flagship product has long been MacLinkPlus, a translation utility that converts various file formats from Windows to Mac and back again. If you haven't seen MacLink since the days it was included with Apple's system software, there have been quite a few design changes. As you can see from the screen shot, the old Fileview application has been completely revised. You can still preview almost any file with it, but now it will also recognize different file types automatically and set the creator and type for the Mac file system for you. In addition, files can be decompressed and translated from here. Of course, these functions can also be done from the contextual menus, as well.

Each new version brings new translation capabilities, and version 11 adds support for *Office 2000*, *Microsoft Works 4.5*, and *AppleWorks 5*, among others. Batch processing has gotten better, and MacLink can not only translate Mac files into a Windows version of your choice but also rename all the changed files without any extra work to something Windows computers can understand. All in all, if you handle files from many different sources on your Mac, this indispensable utility can save you a lot of time and aggravation.

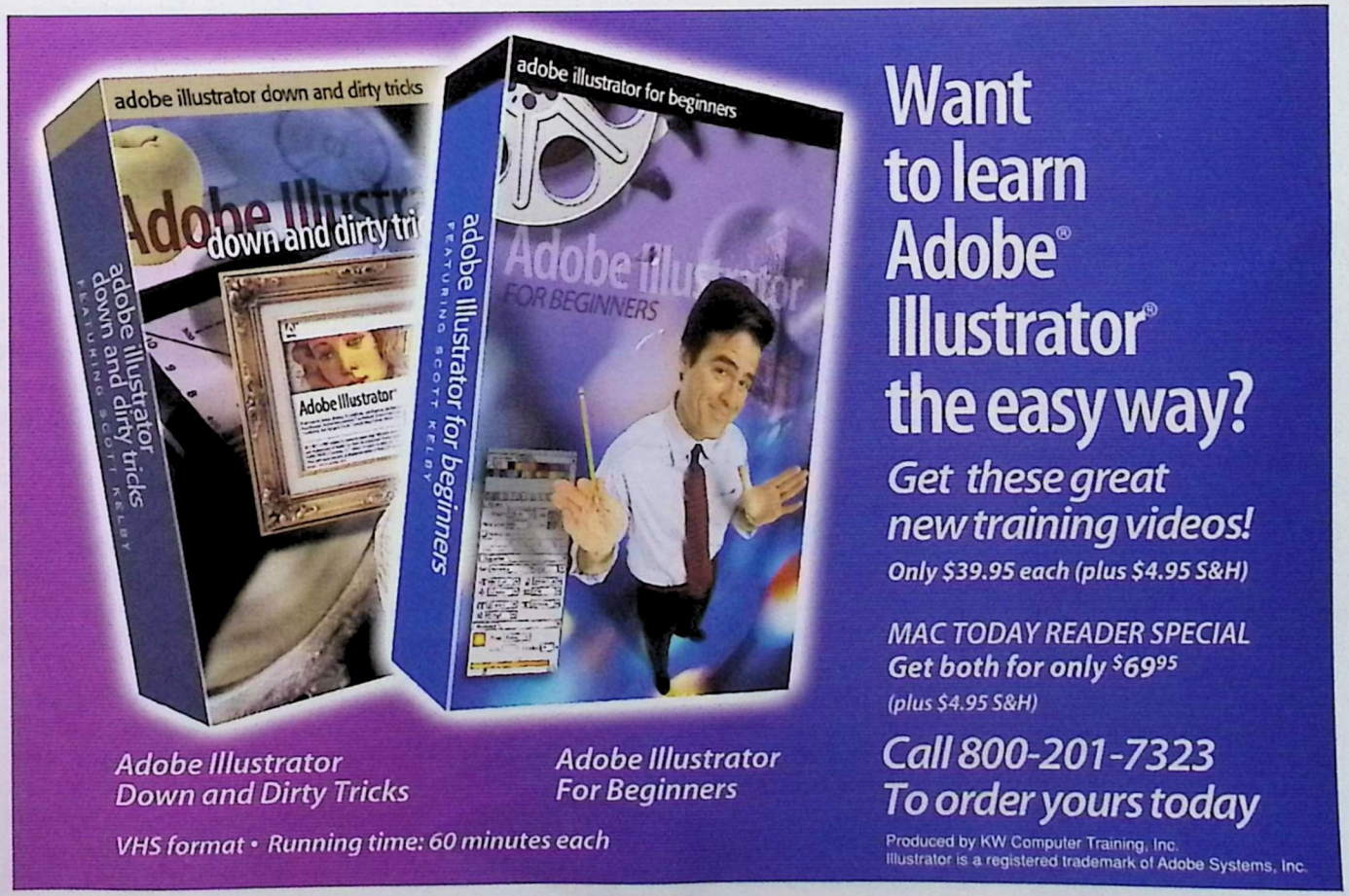


For those of you who are using version 9 or earlier of MacLink Plus—upgrade already! If you have version 10.x, your choice is a little harder. The main improvements are the new translators for Office 2000, as well as DataViz's claim that this version is fully Y2K compliant. If these items are important to you, upgrade. Otherwise, you may want to wait for the next version. —**Curt Vercruysse**

the verdict

Mac Today rating: ★★★★½

Hot	Makes a confusing job much easier.
Not	New version doesn't offer much over version 10.x.
From	DataViz www.dataviz.com
Price	$89.95, Upgrade $39.95


adobe illustrator down and dirty tricks
adobe illustrator for beginners
Adobe Illustrator
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Call 800-201-7323
To order yours today
Adobe Illustrator Down and Dirty Tricks
Adobe Illustrator For Beginners
VHS format • Running time: 60 minutes each
Produced by KW Computer Training, Inc.
Illustrator is a registered trademark of Adobe Systems, Inc.

Boris FX announces special price promotion

Boris FX has released Boris Plug-In Packs for Adobe After Effects customers. Created from the After Effects filters found in Boris AE, the ten Boris Plug-In Packs are customized production-oriented filter packages designed to meet the specialized needs of motion graphics and visual effects designers. The Boris Plug-In Packs also include special "Designer" packages, which include the favorite features from professional motion graphic artists like Trish Meyer, Kurt Wiley, and Rob Birnholz. Plug-in Packs cost only $99 and are available at www.borisfx.com.

BlueICE SDI video card

ICE Inc. (www.iced.com) has announced the shipment of BlueICE SDI Video, an add-on daughter card to ICE's BlueICE hardware for real-time, uncompressed, frame-accurate video capture, playback, and print to tape. BlueICE SDI Video allows users of Adobe After Effects to digitize, preview, and layoff to tape in real time. At a price of $1,995 (plus the cost of an ICE board), the BlueICE SDI Video Card is aimed at the professional broadcast designer who demands the highest quality, uncompressed video.

Two new DV email lists launch

If you want to network with digital video folks from around the world, help is only an email away. The MacDV list is a place for everything about digital video on the Macintosh. This includes software, hardware, techniques and troubleshooting. You can sign up at www.themacintoshguy.com/lists/MacDV.html. mt

DIGITALVIDEONEWS

What's happening on the Macintosh DV scene

BY ROD HARLAN

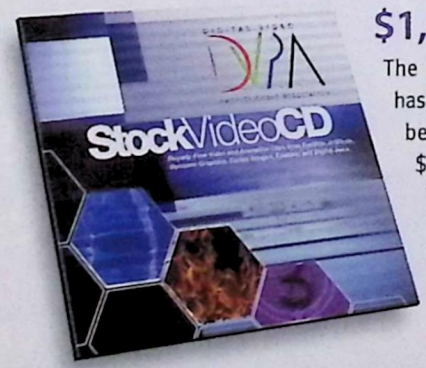
Media 100 completes acquisition of Wired, Inc.

Media 100, Inc. (NASDAQ: MDEA)—who just recently released Version 6.0 of their digital video editing system—has completed the acquisition of Santa Clara, the California-based Wired, Inc., a supplier of MPEG streaming media production tools for the Internet and DVD authoring. Wired develops tools that deliver real-time encoding, transcoding, and decoding of MPEG video streams, allowing Web-site designers, DVD authors, video editors, and multimedia professionals to quickly get their content online or on DVD.

"The completion of this acquisition is a significant milestone in our charter to bring streaming media to the masses," said John Molinari, chief executive officer of Media 100. "The combination of our technological assets will not only accelerate the adoption of streaming media over the Internet and DVD but simplify it."

Thomas Burke, president and chief executive officer of Wired, Inc. said, "The completion of this acquisition is not only a major win for our two companies but also for our customers. With a strong balance sheet to fuel our growth and access to technological expertise at Media 100, we can aggressively move forward, enhancing our solutions to capitalize on the exploding streaming media marketplace."

This is the second acquisition of a media company in as many years for Media 100. Terran Interactive, makers of Media Cleaner Pro, is also a part of the Media 100 family. For more information visit www.media100.com.



$1,000 in stock videos for free!

The Digital Video Professionals Association (www.dvpa.com) has announced a new, limited-time promotion where all new members receive *the DVPA Stock Video Footage* CD with over $1,000 of full-quality/full-resolution video clips—for FREE! This CD-ROM package is "filled to capacity" with 24 royalty-free video and animation clips from all the major stock libraries, including EyeWire, ArtBeats, Dynamic Graphics, Corbis Images, Eyeldea, and Digital Juice.

The clips on the CD cover categories such as Clouds, Water, Fire, Textures, Fabrics, Guns Firing, Film Clutter, Clocks/Time, Animated Backgrounds, Exotic Locations, and many more. Many of these clips come with mattes for easy compositing, or you can simply import these clips into your video editing application and start using them as backgrounds, special fx, transitions, or as plain ol' stock footage.

To get this $1,000 bundle, you need to join the DVPA. Individual memberships are $99 (corporate memberships available) and as an added bonus they'll also send new members the 1998-1999 *Members Only Tips-N-Tricks* CD filled with techniques for the major DV applications, including After Effects, Premiere, and Photoshop (while supplies last).

To receive the *DVPA Stock Video Footage* CD, *Members Only Tips-N-Tricks* CD, and all the networking, discounts, and community benefits of the DVPA for a whole year, you can call 1-888-339-DVPA (3872) or join online at www.dvpa.com/docs/joinspecial.html. mt

DIGITAL VIDEO SOFTWARE • HARDWARE • NEWS • OTHER STUFF

DIGITAL VIDEO VIEW with

Rod "Mac Daddy" Harlan

firewire

Since last month's special on the new iMac DV and the iMovie software that comes with it, I have been bombarded with questions about FireWire and Apple's use of it on their machines. My first response is that you need to read my "Digital Video View" column from November/December of 1998 (available in the "Back Issues" section at www.mactoday.com). That article discusses what FireWire is, who invented it, and what are the possible benefits of what was then a new technology. In this issue, we'll focus on Apple's use of FireWire on their current machines.

what is firewire?

First, we need to do a quick recap for those unfamiliar with FireWire. FireWire is a high-speed serial input/output (I/O) technology for connecting peripherals to a computer. Originally developed by Apple, FireWire is now an official industry standard (IEEE 1394). FireWire is one of the fastest peripheral standards ever developed, which makes it great for use with multimedia peripherals, such as video camcorders and other high-speed devices like hard disk drives and printers.

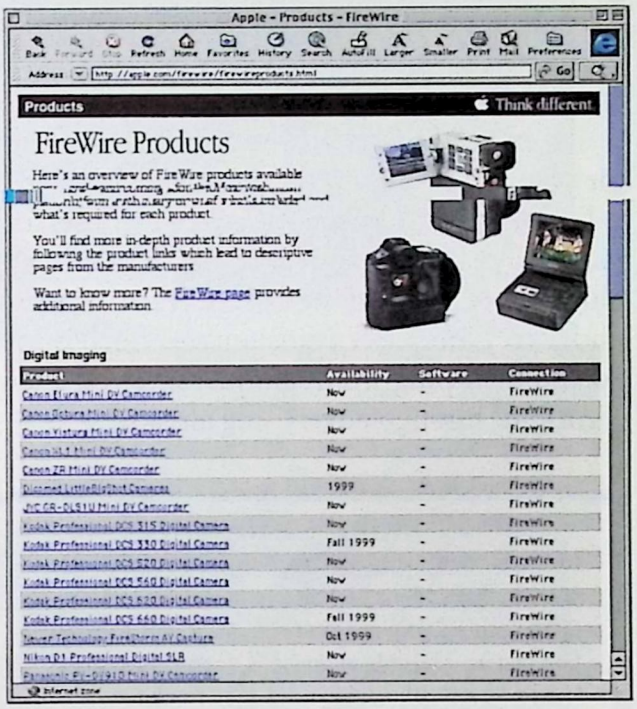
key features

FireWire has "hot plug" capability, eliminating any need to turn off or restart your computer when attaching a new peripheral. It also features automatic configuration (no device IDs or terminators) and simple-to-use cables. FireWire can support up to 63 devices and provides its own bus power, enabling peripherals to be even smaller and simpler.

benefits of firewire

FireWire revolutionizes video on desktop computers. In addition to being easy to use, FireWire lets you create high-quality video at consumer prices for the first time ever. This is due in large part to a new generation of digital video (DV) camcorders that include FireWire ports. These cameras now start as low as $850, yet because they use digital technology, they produce clean, crisp video that makes older analog formats pale in comparison. And because they capture video as digital data, you can bring that video directly into your Macintosh computer over a FireWire connection as a perfect digital copy, with no conversion loss. Combine those benefits with powerful video editing software, such as Apple's new iMovie or Final Cut Pro, and you've got a DV studio in your home or office.

With the advent of FireWire hard drives, attaching a hard disk to your Mac is as easy as plugging in a telephone. In addition to offering new FireWire devices, third-party peripheral manufacturers have announced products that convert older analog video equipment for use over FireWire. This means you don't need to buy new video gear until you're ready; even your original camcorder from a decade ago will work great over FireWire. Also, FireWire is a peer-to-peer technology, which means you can connect other Macintosh systems on the same FireWire bus. This enables a whole new world of shared peripherals. Two or more computers can share the same FireWire video camera or scanner when they are "daisy chained" on the FireWire bus. To see a list of current FireWire products that Apple supports, go to http://apple.com/firewire/firewireproducts.html.


Apple - Products - FireWire
Products
Think different
FireWire Products
Here's an overview of FireWire products available
what's required for each product.
You'll find more in-depth product information by following the product links which lead to descriptive pages from the manufacturers.
Want to know more? The FireWire page provides additional information.
Digital Imaging
Product
Availability
Software
Connection
Canon Elura Mini DV Camcorder
Canon Optura Mini DV Camcorder
Canon Vistura Mini DV Camcorder
Canon ZR Mini DV Camcorder
Sony DCR-DA51U Mini DV Camcorder
Kodak Professional DCS 315 Digital Camera
Kodak Professional DCS 330 Digital Camera
Kodak Professional DCS 520 Digital Camera
Kodak Professional DCS 560 Digital Camera
Kodak Professional DCS 620 Digital Camera
Kodak Professional DCS 660 Digital Camera
Nikon D1 Professional Digital SLR
Panasonic PV-DV910 Mini DV Camcorder
Now
Fall 1999
Oct 1999
FireWire

To see a list of current FireWire products that Apple supports, go to http://apple.com/firewire/firewireproducts.html

why apple is using firewire

Apple feels that FireWire is the future of computer I/O technology. Apple also believes that the age of SCSI, dedicated serial and modem ports, Apple Desktop Bus (ADB), and analog video is fast coming to a close, as is evident by all the new machines that have come out in the last year. All new iMacs and Power Macintosh G3 and G4 systems include two FireWire ports that operate at up to 400 megabits per second. I would imagine that the PowerBook and iBook won't be far behind in adding FireWire ports.

As we move into the future, FireWire will allow for interoperation with new digital consumer electronics devices such as televisions, VCRs, and set-top boxes. In fact, manufacturers of all these devices have already announced support for FireWire as their interface of choice. It is reassuring to know that Apple has prepared our current machines to work with these future devices. mt

Rod Harlan is Executive Director of the Digital Video Professionals Association (www.dvpa.com) and can be reached at rharlan@mactoday.com.

AFTEREFFECTS TIPS AND TRICKS

by

Chad 'Pixel' Anderson

smells like space gas! no more lattes dr. evil!

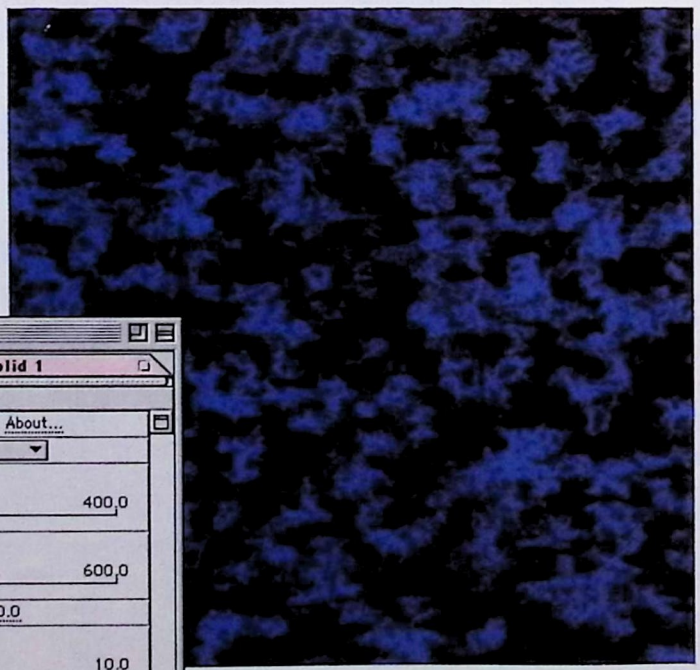
First of all, you'll need the *Cult Effects* plug-ins for this project! We just love blowing stuff up on the screen! When the big asteroid got nuked in *ARMEGEDON* and when the "Death Star" was obliterated in the *Special Edition Star Wars* they used one of these babies. Call it an explosion-on-a-three-dimensional-single-plane or just call it "ring explosion." It'll come in handy for your next space battle!

I used the Cult Effects plug-in CE Noise Turbulent for the main part of this "gasy explosion" (excuse me). Cult Effects is a great set of 18 plug-ins you can check out at www.culteffects.com. Not all of the plug-ins are stand-alone effects. A few of them are very niche orrientated and will only come in handy under very unique circumstances. Which is cool, because sometimes there is something odd you need to do and their plug-ins might just save you a few hours work.

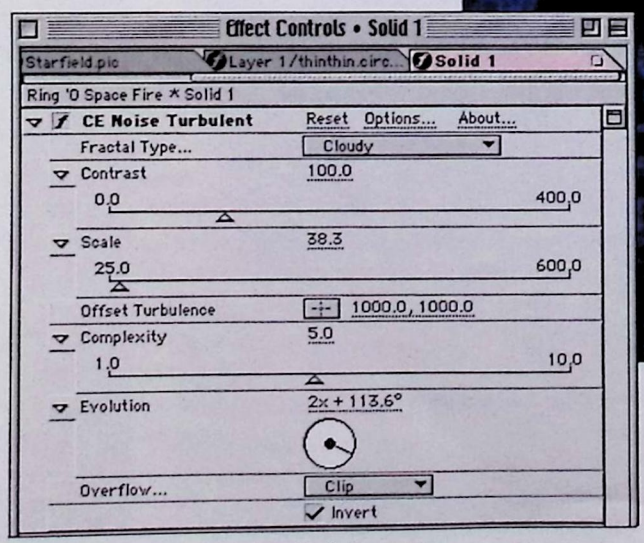
Alright! Enough advertising already!

Let's start by making our "gas" layer in our first composition and add the CE Noise Turbulent (Effect Menu › Cult Effects › CE Noise Turbulent). Make this composition and your layer large (mine is 2000 x 2000 pixels! Happy New Year!). You'll need that resolution when you 3-D tilt it later.

Play with the settings to get the effect you like best. Note: some of the Fractal Types for the Noise Turbulent plug-in will take longer to render than others.

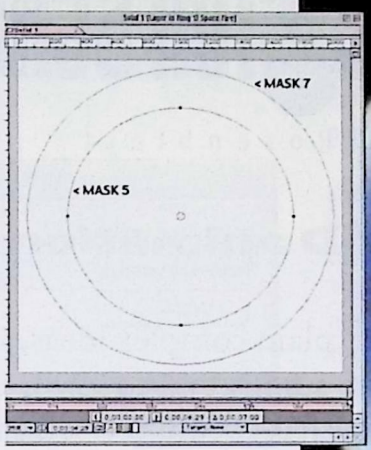


CE Noise Turbulant sample

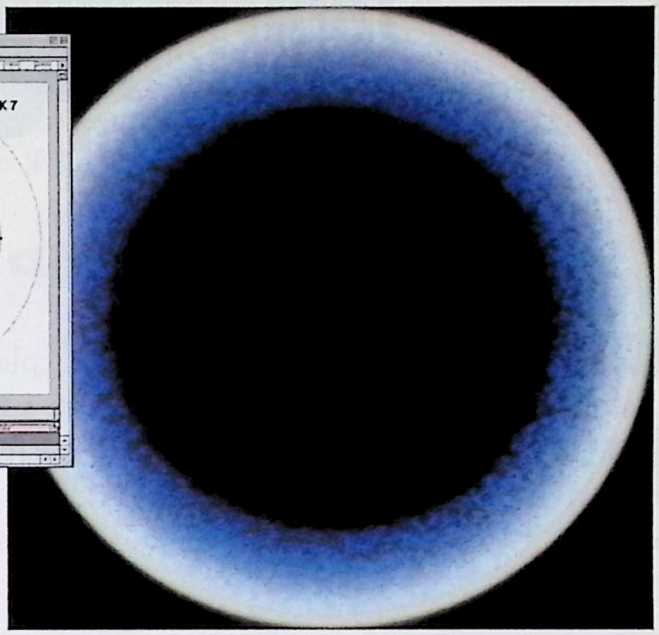


CE Noise Turbulant settings

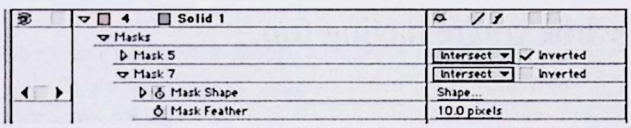
Now, I had to play with this to get it just right. Set up two masks to make the layer a "donut" (see my settings). I also made my masks change size over time to give it more depth as it explodes. Then I added a few rings to give it an edge.



C-mask sample



After masks added

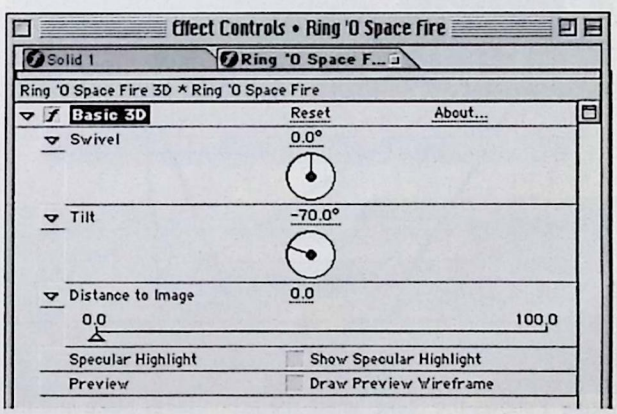


Mask settings

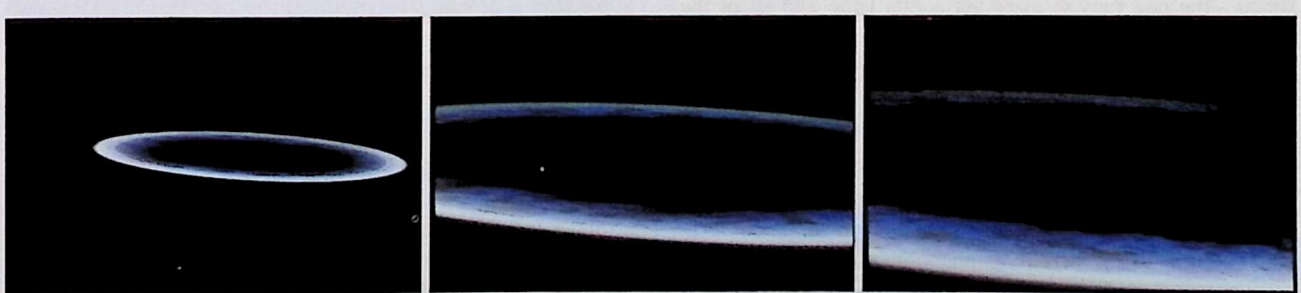
Next, I'm going to to pre-compose these layers and add my Basic 3-D effect (Effect Menu › Perspective › Basic 3D). Now, from here on out, your compositions can be 720 x 480 or whatever you choose.

Add some stars and boom! You're done! Well, as far as I am concerned, this is where the real work begins. This looks good, but it does need the finishing touches, which I will go into in another upcoming column.

Please email me with your likes, dislikes, suggestions and Star Wars questions. Also, if you'd like the AE 4.0 project file for this, let me know. mt



Basic 3-D settings



complete

Pixel., AKA Chad Anderson is Creative Director of Eyeidea in 1000 Oaks, CA • Visit their web site at www.eyeidea.com or send email to Pixel@eyeidea.com.

FROM THE DIRECTOR'S CHAIR

by David Rosenblatt

simple 2-D animation

Simple 2-D animation can be used to explain complex ideas, show how items work, or simply just to have fun. Director 7 can support up to 999 frames per second and has 1000 sprite channels. In short, it is a perfect medium to build high quality 2-D animations. In this issue of "From the Director' s Chair" you're going to create a 2-D world and learn some simple animation tricks while you're having fun.

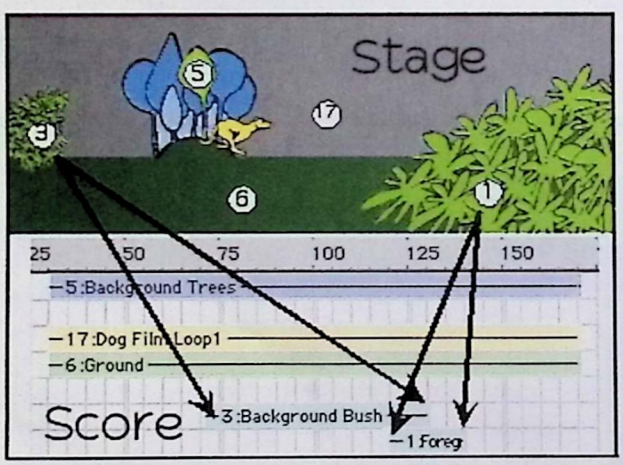


Figure 1

Figure 1 shows the Stage where the action takes place and the Score, which controls what is shown on the Stage. The scene is simple—the dog runs in place via a Film Loop and all of the other items move by at various speeds to simulate their location in 2-D space. There are only five items on the Stage to keep the example simple.

First, you'll need to build a Film Loop so the dog continues to run. A Film Loop is a Castmember that contains a group of other Castmembers that have been copied from the Score. This can be used to provide animation, as you will see next.

Figure 2 starts with the Castmembers you will be working with. Frames 9 through 14 in the Cast Window are of a running dog (courtesy of Macromedia). If you drag each of them to the Stage, they will appear in the Score as shown above. You will want to shorten the Sprites down to three or four frames as shown here. Then, align the dogs to each other on the stage.

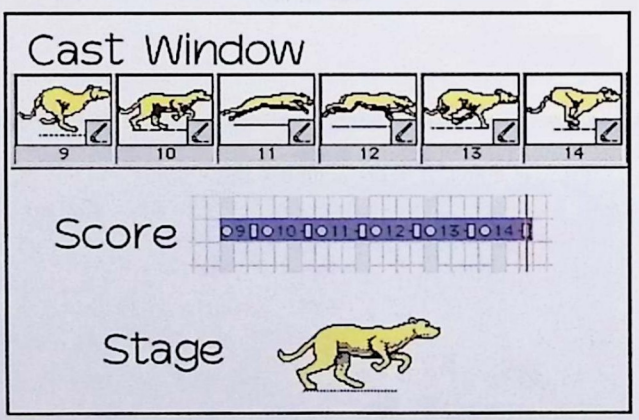


Figure 2

When you are happy with the alignment, you can drag your mouse across all of the Sprites on the Score. The cells in the Score will darken as in the above example.

Check all of the Sprites and make sure their "Ink & Blend" is set to Background Transparent or Matte if you want their background to disappear (you must create them over a white background for this effect to work). Then, copy the group of Sprites, click on the next empty

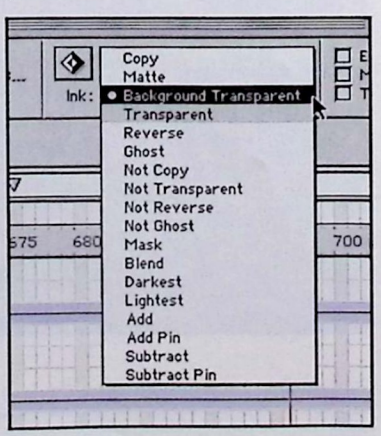


Figure 3

cell directly after the original artwork in the Cast Window, and paste the group in.

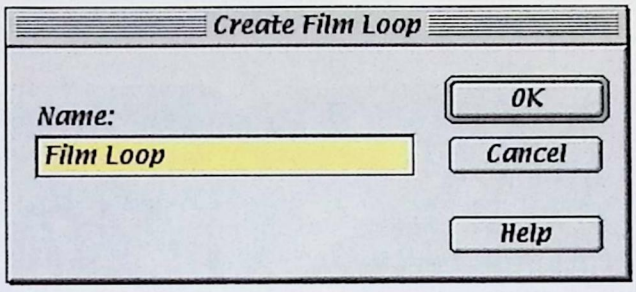


Figure 4

When you paste in a group, a "Create Film Loop" dialogue box (Figure 4) appears. Type in the title of your new Film Loop, and hit OK.

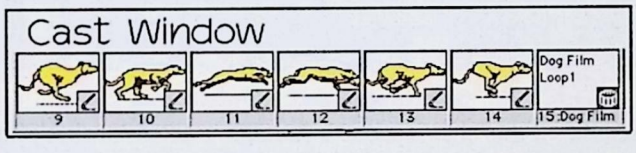


Figure 5

Your final Film Loop is added to the Cast Window (Figure 5). When you drag this Castmember to the Score, instead of an individual dog Castmember, the dog will run as long as the frame is looping on a single frame or the Sprite is in the score and it is playing. In Figure 1 of this article you'll see the Dog Film Loop across the entire Score as he runs in place, as long as the program is playing.

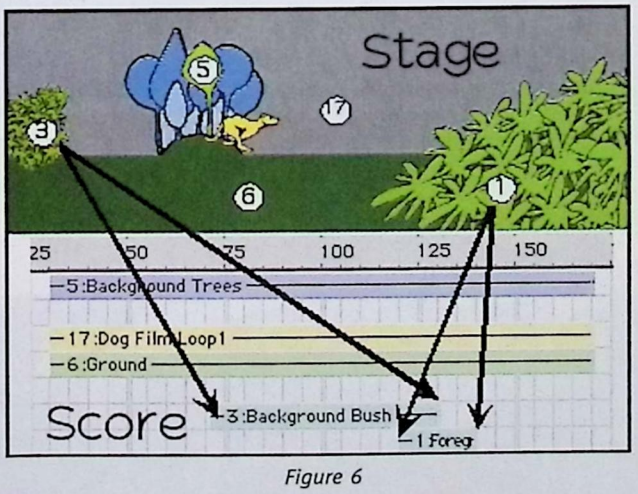


Figure 6

In Figure 6 the Score is superimposed over the Stage, showing the foreground bush on the right of the Stage and the background bush on the left of the stage. Note that these Sprites don't stay on the Score as long as the others. To make the animation appear real, the foreground objects are larger than the background objects, and they move across the Stage at a faster rate. The shorter the line of cells in the Score, the faster the Sprite will move across the stage. Looking at the Score, you can see that the foreground Sprite line of cells is shorter than the background Sprite line of cells. Once you've placed the Sprite into the Score (Figure 7), click on the last or end cell in the Score, then click on the Sprite on the Stage and drag it off screen to the right. In this image it isn't completely off of the stage yet.

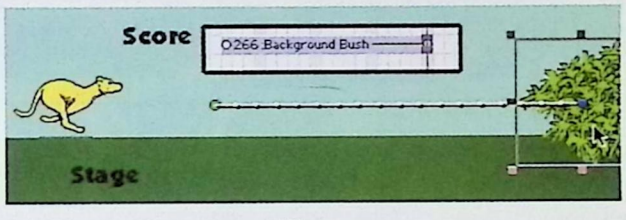


Figure 7

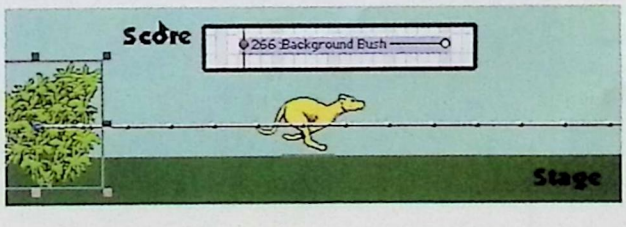


Figure 8

Now, click on the first cell in the Score (Figure 8). Then, click on the Sprite on the Stage and drag the Sprite off the screen to the left. When this section is played back, the foreground shrub moves from the left to the right of the screen.

Our running dog is an example of a simple Film Loop. In the next issue we will animate separate parts of a figure to provide more random (realistic) animation. mt

David Rosenblatt is president of Silver Figure Interactive, Inc., a company that specializes in interactive museum exhibits, information systems, corporate multimedia presentations, and Macromedia Director training. Mr. Rosenblatt can be reached at mail@siinteractive.com.

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Farmlands, forests, mountains, and desert flyovers.

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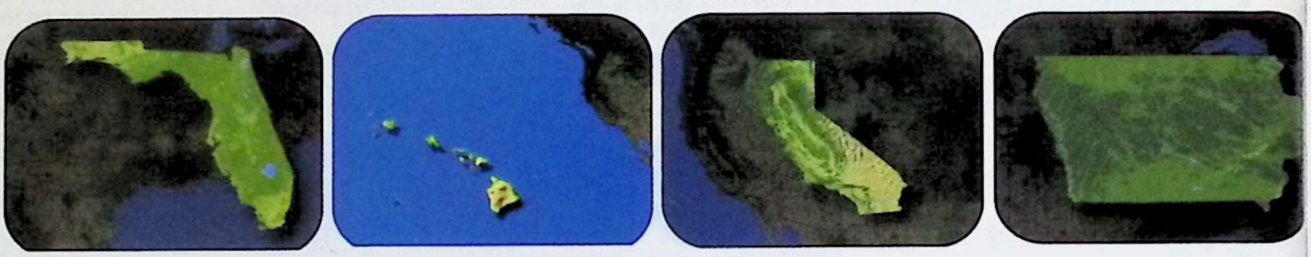
Each state zooms in to fill the screen.



THE VIDEO STOCK REPORT

The ArtBeats Digital Film Library has distinguished itself by providing some of the highest-quality footage—almost always shot on 35mm film. Each collection comes with between 15 and 40 clips and you can use this footage in virtually any Windows, Mac OS, or SGI based digital video editor, compositer, or 3-D program with only minor adaptation. For applications that require a conversion to

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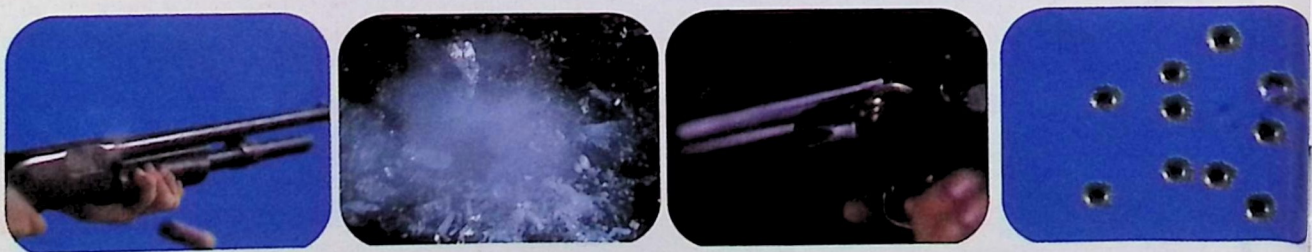
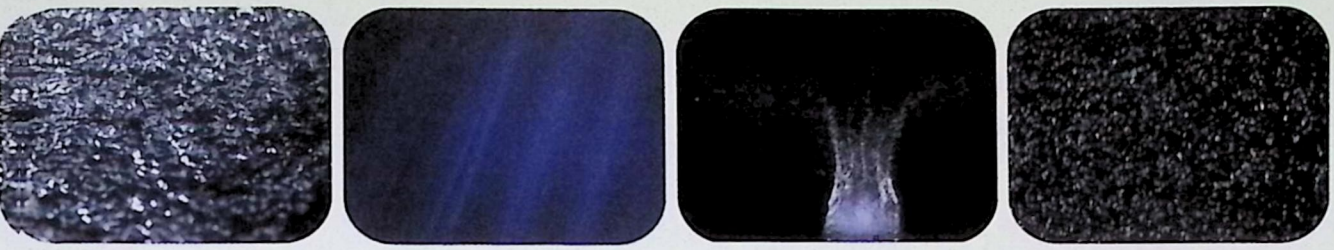




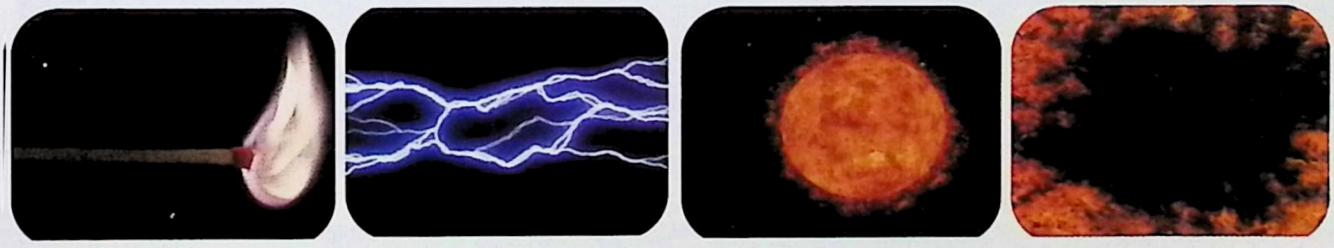
WATER EFFECTS 2

Rain, Water, Bubbles ,and Splashes.

RETRO AMERICANA

Back in the good ol' days, everything seemed simpler.

a sequence of individual Targas, ArtBeats even includes a Windows based QuickTime to Targa Conversion Utility with every title. Most CD-ROM collections from ArtBeats are priced between $299 and $499. All clips are provided in two formats: NTSC 720 x 486 @ 30 fps and PAL 720 x 576 @ 25 fps.



REELFIRE 2

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PARTICLE EFFECTS 2

Spirals, Comets, Explosions... basically, a lot of cool pixie dust.

MACINTOSH AND MUSIC by

Kevin Brislin

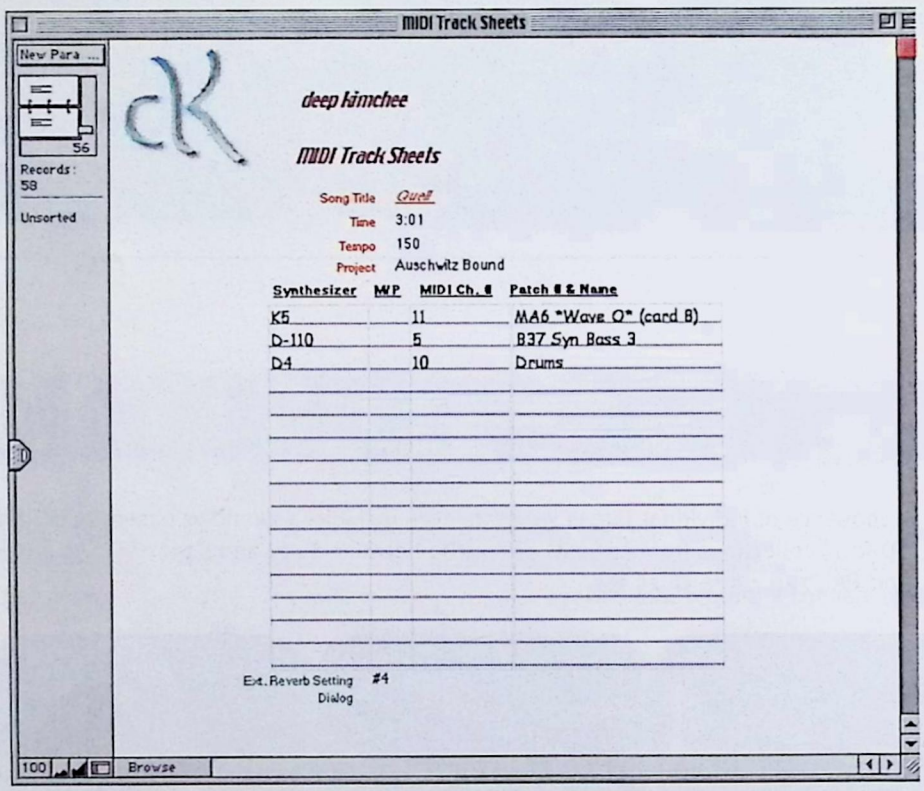
organizational chaos

I don't know about anyone else, but it seems that the more one tries to get organized, the more complicated it all becomes. It's not that I can't get organized—far from it. What I can't do is come up with one comprehensive way of *getting* and *staying* organized. I have too many tools and too many methods for this particular madness.

Case in point: I have a specific affliction when it comes to outlines. I use a small palm-size computer (I'm not saying which one on purpose for fear of deep ridicule from the staff here at *Mac Today*), and on it I have a great little outlining program that I use to make various lists. I want to keep this information with me, instead of keeping it on my iMac. One outline is my recording studio's entire MIDI settings map, which breaks the studio down by MIDI devices, the channels each device is assigned, and the number of voices each device can generate. I have a small outline that gives me the compressor settings I like to use for different situations; for example, the settings that usually work for vocals, acoustic and electric guitars, and for an overall mix. I can never remember these silly numbers, so I just keep them with me on the handheld.

Another outline I have is a listing of all the sound sources that I've recorded onto MiniDisc. This serves as a small database of my recorded sound effects that I keep on file for those odd days when I need someone saying "The Pledge of Allegiance" in Swahili. I also have a list of titles that I've thought up but haven't used yet, a list of future project ideas, and even a list where I've stored certain songs after they've been recorded. (When you have three different recorders and four different storage devices, you really have to keep up with it or risk spending hours looking for one particular song.)

Of course that's just one method I use to keep track of information. I have used *FileMaker Pro* for a number of years and rely on it for some of the more data-intensive activities I find I'm involved with. One of the primary uses of Filemaker Pro is to create track sheets for recording and mixing sessions. For each song I record, I have to keep track of a number of items: what track I'm recording, what instrument is used, who is being recorded, the number of takes, what effects are used on each track, mixer settings—that kind of stuff. I keep track of MIDI tracks in the same manner on the same sheet. This tells me at a glance the status of any particular song.



Usually, I print out a blank sheet at the beginning of the session and keep all of these settings in paper form until the final mastering sessions. I then go back into Filemaker Pro and update the form. I then have a record on the computer of all the information that I need for every song that is completed. Anything that is incomplete is still on paper in a notebook for that particular project.

Another use I have for Filemaker Pro is to keep track of all my sales data by customer. This gives me an instant contact list for future projects for sale, along with a full database of where sales have been (it's always nice to be able to say that you've had sales in six countries!) Invoices, thank-you letters, and even pre-sales postcards are all generated in this database.

Finally, I use *Microsoft Word* to keep track of sound libraries for all of my synthesizers. Now, I could have used Filemaker Pro, but I started out years ago with tables in Word, and I've stuck with them for some reason. It's a simple process to do a System Exclusive transfer from each synth, copy the names from each bank of sounds, and paste them into a word-processing document. I then construct a table to make the names a bit more coherent to look at. Doing a Find in a document is a simple enough task and shows me which bank has the sound I am looking for.

So, somewhere along the line I might actually settle on one method to keep track of all of this data. But, for now, this chaotic mishmash actually works for me, and I'm about as organized as I care to be, thank you very much. mt

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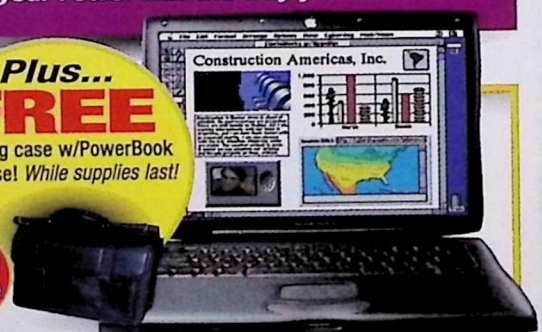

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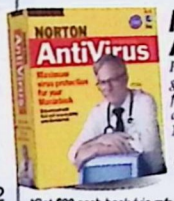

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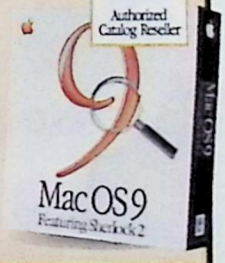

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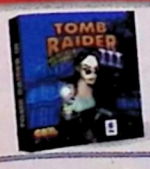

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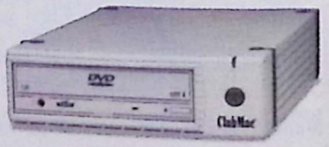

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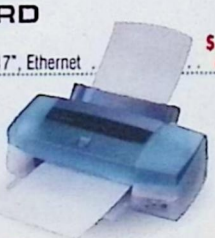

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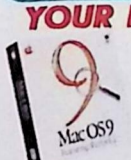

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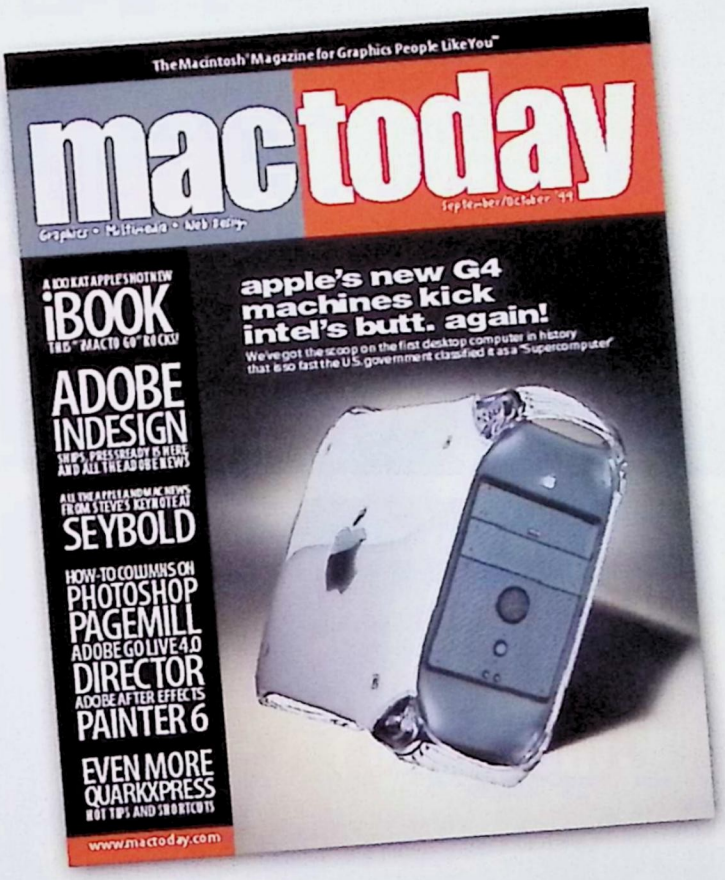
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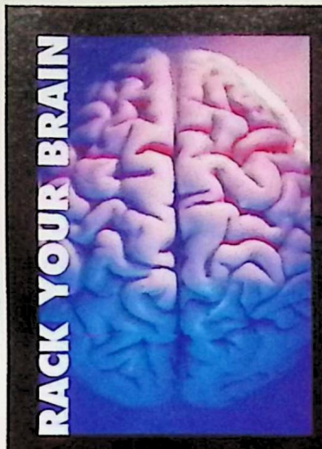

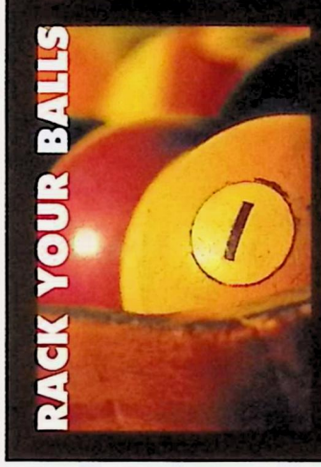

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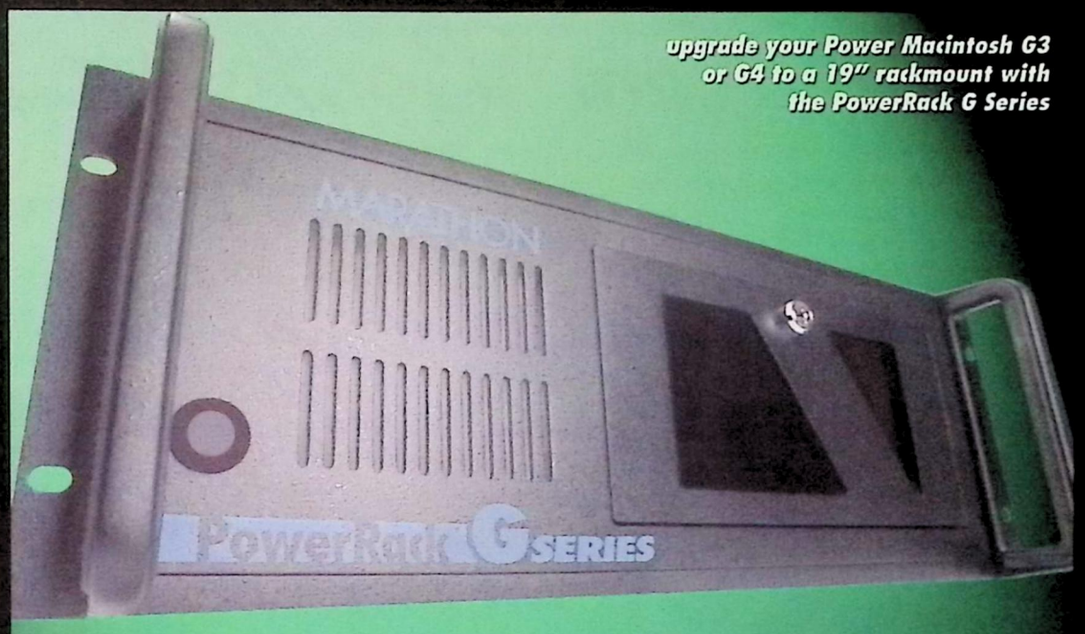

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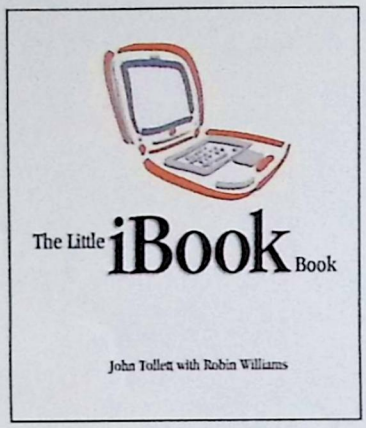

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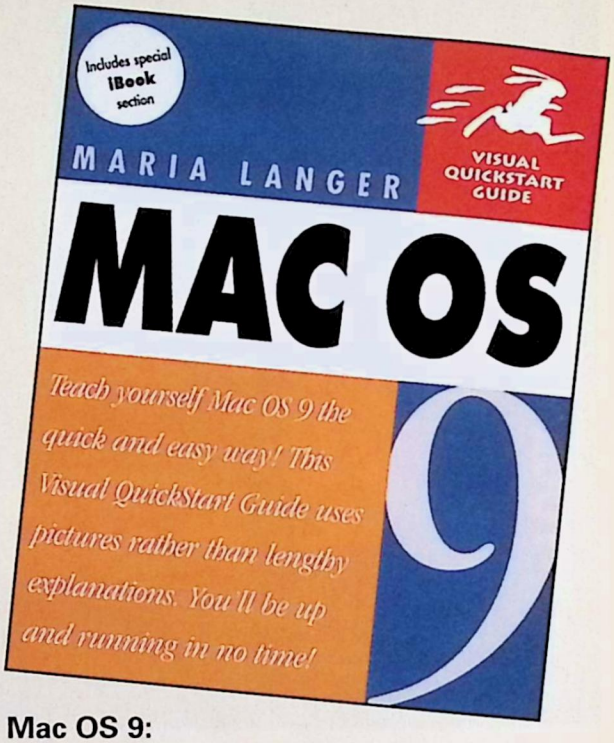
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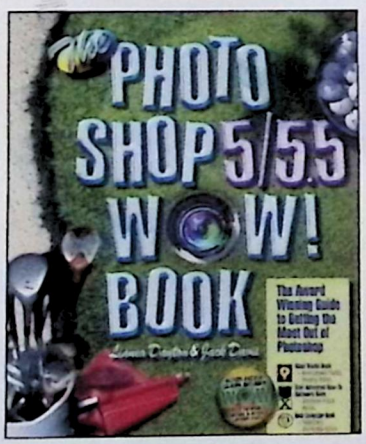

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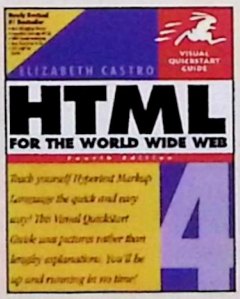

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professionals." **Bottom line:** Graphics is a very competitive business. Why chance it using a non-standard tool?

#5. cutting-edge graphics applications appear on macintosh first

Did you know that Adobe Photoshop wasn't even available on the PC platform until it was version 3.0? It's true. And look at Adobe PageMill; it's the number one selling Web-design app on the Macintosh platform and number two bestseller on the PC, but the PC version wasn't available for nearly a year after the Macintosh version. Adobe Illustrator wasn't available for the PC until it hit version 7.0. There are still applications like Final Cut Pro that haven't made their way to the PC at all, and some never will simply because there's not enough demand. Plus, look at QuickTime, the Web and digital video standard for motion graphics, another Apple technology that appeared on the Macintosh years before Windows. **Bottom line:** Most graphics applications appear on Macintosh first because it's the computer that graphics people use most.

#6. the macintosh graphics legacy

Walk up to anyone in your office and ask them, "What are Macintosh computers best at?" Even if they're a PC user (in fact, especially if they're a PC user) they'll tell you, "Oh, they're just used for graphics." They're right—Macintosh has the worldwide reputation as a computer for graphics, because that's what it is—a graphics computer. Regardless of what has happened to Apple during the past few years, the one segment that always boomed (and kept Apple in business during all those rough years when they were trying to capture some of the business market) was the graphics segment. **Bottom line:** Even PC users know that Macintosh is the platform for graphics.

#7. industry wide support by service bureaus

Try this test: On a PC, create a graphic (using Photoshop, Illustrator, etc.), and take it around to the local prepress bureaus in your area, and ask them to output color separations to film negatives. You'll find that (a) some won't be able to take your PC file at all, (b) some will actually charge you a surcharge for working with PC files because they are considered "non-standard" and are harder to work with, or (c) they'll take your file, but you'll see them wince as you're handing over your disk. That's because the prepress industry was built around Macintosh. At *Mac Today*, we use three different prepress houses. All three are packed with Macs. Two have only one PC and the other doesn't have a PC at all—they insist on having the client create PostScript files on their PC and then converting them to Mac files before imaging them. One of the biggest problems prepress houses have with PC files is font compatibility with their systems. The TrueType font technology (which was, ironically, created by Apple) is the standard on the PC platform, but it's NOT the standard for professional design. Adobe Type 1 fonts are the standard; so many service bureaus have to convert all TrueType PC fonts to Type 1 just to get them to print properly on their high-end imagesetters. **Bottom line:** If you don't use Macintosh, your design staff may encounter more problems, delays, and extra charges every time they output film or do color separations.

#8. new graphics technology is designed at apple, not microsoft

The hottest thing in digital video and graphics right now is FireWire. It lets you transfer digital video directly from a digital video camcorder in real time—like a simple file transfer—at speeds that blow SCSI and USB away, and since it treats it as a file transfer, it requires no rendering time. It comes standard on every Power Macintosh. FireWire is changing the entire industry and taking high-end graphics to a new level. It's no big surprise that Apple invented this new technology, because they're the graphics innovator. Quick, name one graphics innovation or technology that Microsoft, Compaq, Dell, or Gateway created that's used by graphics professionals. Gotcha. Luckily, you can buy an extra FireWire add-on card for certain models of Compaq, Dell, and Gateway computers, so they can use FireWire, too, but you have to spend more money and get someone to install the card that comes standard on Macs. **Bottom line:** If you really want your graphics department to stay on the cutting edge, they'll have to use the platform where cutting-edge graphic technologies are developed—Macintosh.

#9. macs are easier to maintain

I man a Photoshop Help Desk, and I answer hundreds of Photoshop questions from Mac and PC users every week. Nearly every single question I get from Macintosh designers is on how to create a particular effect or for an easier way to accomplish a Photoshop task. However, most of the questions I get from PC users using Photoshop are for help with a technical issue. Either their copy of Photoshop is crashing or locking up or they can't get it to launch at all. The most common problem is when they've installed a new version of Photoshop on their PC. Literally, all hell breaks loose, and often they tell me they've gotten so frustrated that they go back and reinstall the old version because (in their words) "at least the old version worked." I so rarely get a Mac tech question that I honestly can't remember the last one I answered. Ironically, most people I answer questions for are Macintosh users. I could mention the numerous studies that show Macs are easier to maintain and dramatically more trouble free than PCs. I could quote editors from PC magazines complaining about constant crashes and PC problems attributed (mostly) to Windows and Windows bugs; but honestly, my own personal experience answering these Photoshop help desk questions speaks volumes. **Bottom line:** Designers will spend more time creating and less time troubleshooting on Macintosh.

#10. it's the tool the pros use worldwide

Last issue, we showed the results of *Print* magazine's "Digital Design and Illustration Annual" (*Print* is "America's Graphic Design Magazine") where they chose winners from a variety of design categories. Not only did Macintosh dominate every category but 100% of the winners in the Photography, Illustration, Package Design, Architectural and Environmental (signage), and Print graphics were designed on a Macintosh. This contest was open to, and entered by, designers using just about every computer platform on earth (including UNIX, SGI, Flint Workstations, Quantel Harry Paintboxes, etc.), but Macintosh blew every other platform away in every category. I felt this was one of the best burdens of proof that high-end award-winning professionals use Macintosh. But this proved not only that these professionals use Macintosh but it also proved that they use Macintosh almost exclusively. **Bottom line:** If the best in the business are all using Macintosh, what would you have to gain by forcing your design staff to use something else?

This is what it comes down to: professional designers not only want to use Macintosh, they need to use Macintosh. They're going to be happier because you're giving them the tool they want to use, the tool that won't tie their hands and limit their creative options, and the tool they need to stay on top in a highly competitive market. If you *really* want to help your graphics department, don't force them to use a non-standard tool that they clearly don't want. Instead, continue your support for both platforms, and I promise you—*that* will be doing something to *really* help your company's bottom line. mt

continued

life in the mac lane

SCOTT KELBY

ten reasons why graphics professionals need to use macintosh

About once a week, I get an email from a professional graphic designer who's in an absolute panic because someone in their corporate IT department wants to replace their design department's Macs with PCs. Not because it will make the designer's life easier, but because the IT person mistakenly thinks it will make his/her own life easier because they already maintain a bunch of PCs for the rest of the company. Now, I'm not even going to go into the whole "why are people in the IT Department, which couldn't be more removed from the creative process, deciding which tools the creative staff should use" issue—that's a whole editorial unto itself. So instead, I'm going to give the IT departments ten solid reasons why professional graphics designers absolutely need to use Macintosh.

According to Trendwatch, Apple will outsell not only Windows NT but all Windows and Windows NT machines combined by a margin of three to one.

#1. macintosh computers are faster for graphics

Apple has proved this time and time again in front of thousands, using head-to-head tests putting both G3s and G4s against the fastest Intel Pentium IIIs made. Because of this, some PC magazines conducted their own speed tests, showing that under certain conditions a 600MHz Pentium III PC can play the video game "Doom" faster than a Power Macintosh. But you don't ever see a PC magazine running a test that shows a PC, no matter what the megahertz, beating a Macintosh G4 at Photoshop, Quark, Illustrator, or any other graphics application. In fact, Apple bases all of its speed tests on real-world Adobe Photoshop tests for two reasons: (1) This is typical of the type of application used by people who use Macintosh. That's why PC magazines do their tests using games, because that's typical of what PC users run on their machines. (2) It's easy for Macs to win these types of tests because the Macintosh was designed to be a graphics machine—plain and simple—and it's going to easily beat any machine designed for business or for playing video games without breaking a sweat.

But don't just take our word for it. John Warnock, CEO of Adobe Systems, recently commented about the speed of Apple's new G4 systems. He said, "Currently, the G4 is significantly faster than any platform we've seen running Photoshop 5.5." Significantly faster. **Bottom line:** Graphics pros need the fastest machine possible to be as productive as possible; and for graphics, it's clearly Macintosh.

#2. there's more graphics software for macintosh

Although you'll find vastly more game titles on the PC, you'll find vastly more graphics applications, plug-ins, and XTensions on the Macintosh platform. In fact, many of the high-end QuarkXPress XTensions, dedicated trapping software, and Photoshop plug-ins aren't available to the PC platform at all. And when it comes to color calibration (one of the hottest topics for graphics professionals), the options for any PC are very limited, and for Windows NT, it's virtually nonexistent. What will the IT people say when their graphic designers put in a requisition for a specific plug-in or Xtension they need, and the IT learns it's only available for the Mac? **Bottom line:** It would be a huge mistake to limit the tools for creative professionals, and switching to PCs simply takes many of these tools away.

#3. windows NT lost the graphics war

Earlier this year, the independent graphics marketing analysis group TrendWatch released their *1999 Creative Atlas Guide.* According to TrendWatch, this annual guide is "a comprehensive market and product development resource used to identify market and revenue opportunities in the U.S. creative markets." The results of this nationwide survey showed that out of 17,000 creative firms, only 1,600 were planning on buying Windows NT machines in the coming year, and Apple will outsell not only Windows NT but all Windows and Windows NT machines combined by a margin of three to one. In the report, TrendWatch said it better than we can, "Apple continues to dominate the creative markets." **Bottom line:** More creative firms choose Macintosh than all the others combined. There must be a reason.

#4. it's a creative machine by design

I'll never forget something that Apple V.P. Clent Richardson told me when I relayed to him how we receive these letters from readers complaining that their IT departments are forcing them into switching to PCs. He pointed to the fact that the Macintosh is a computer designed from the ground up to be a graphics machine, and he said "I have to wonder why anyone would risk their business on a platform that is not optimized, architectured, and engineered for graphics

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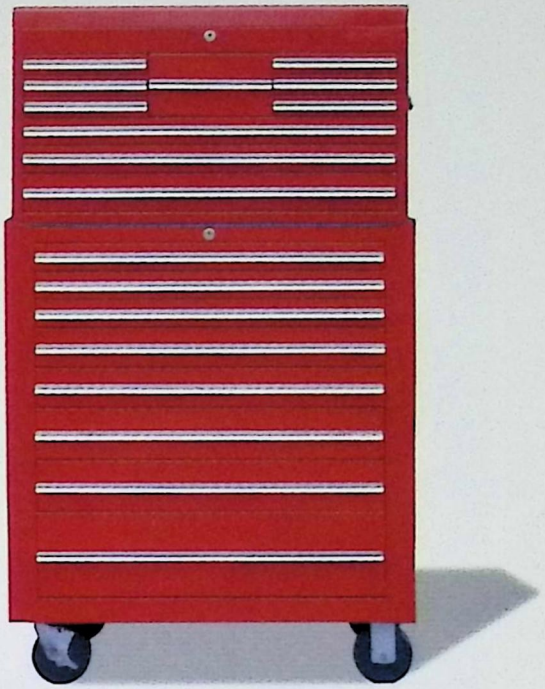

When your Macintosh computer is not operating correctly, having the right tool to find and fix the problem is important. And as any technician will tell you, you can never have too many tools. TechTool Pro 2 checks more aspects of your Macintosh than any other utility available. Besides repairing and recovering damaged drives (including those with the new HFS+ format), you can also test all those other critical parts of your system that our famous competitor ignores like RAM, CPU, floppy drives, scanners, modems, Internet connections, CD-ROM drives and much, much more.

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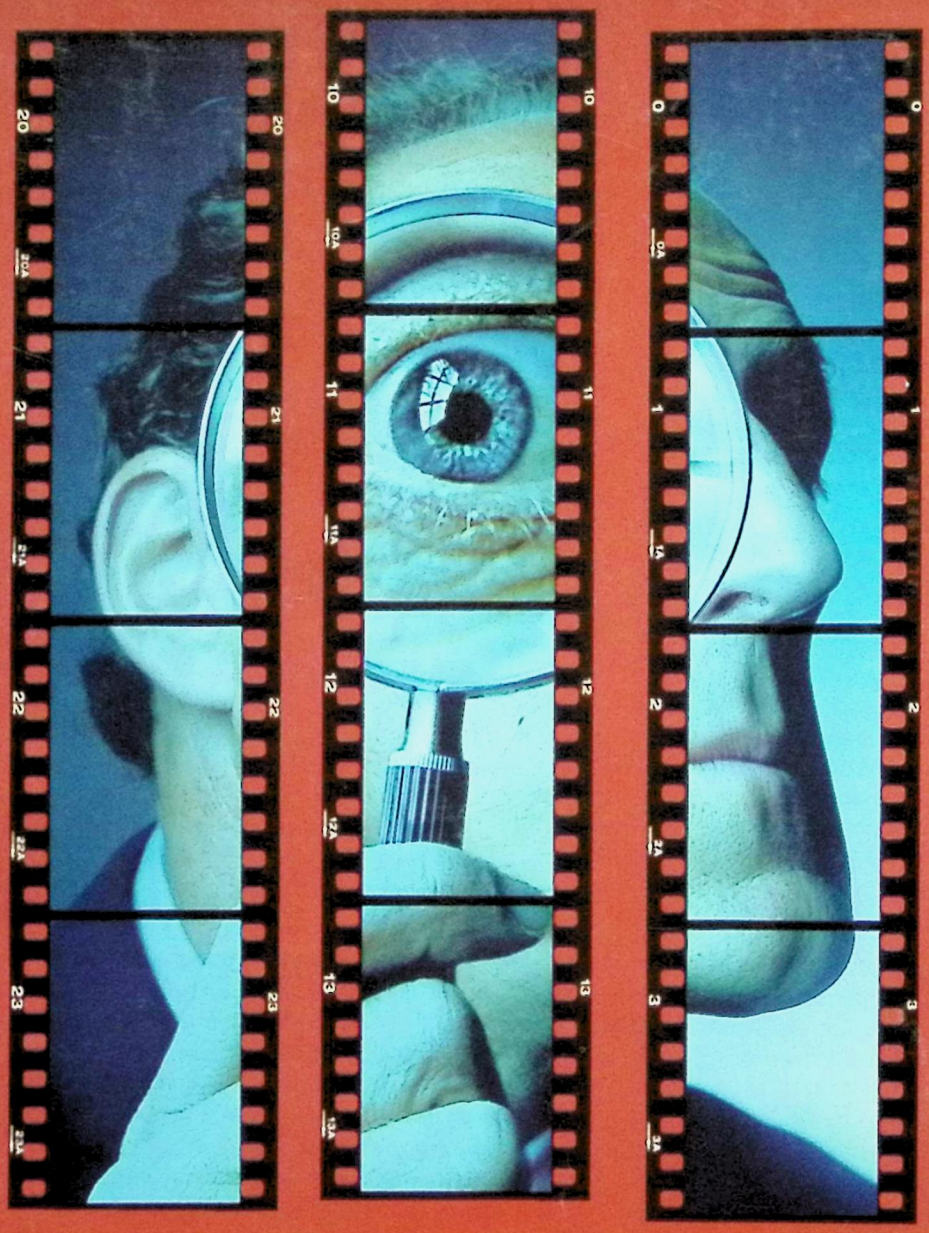

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